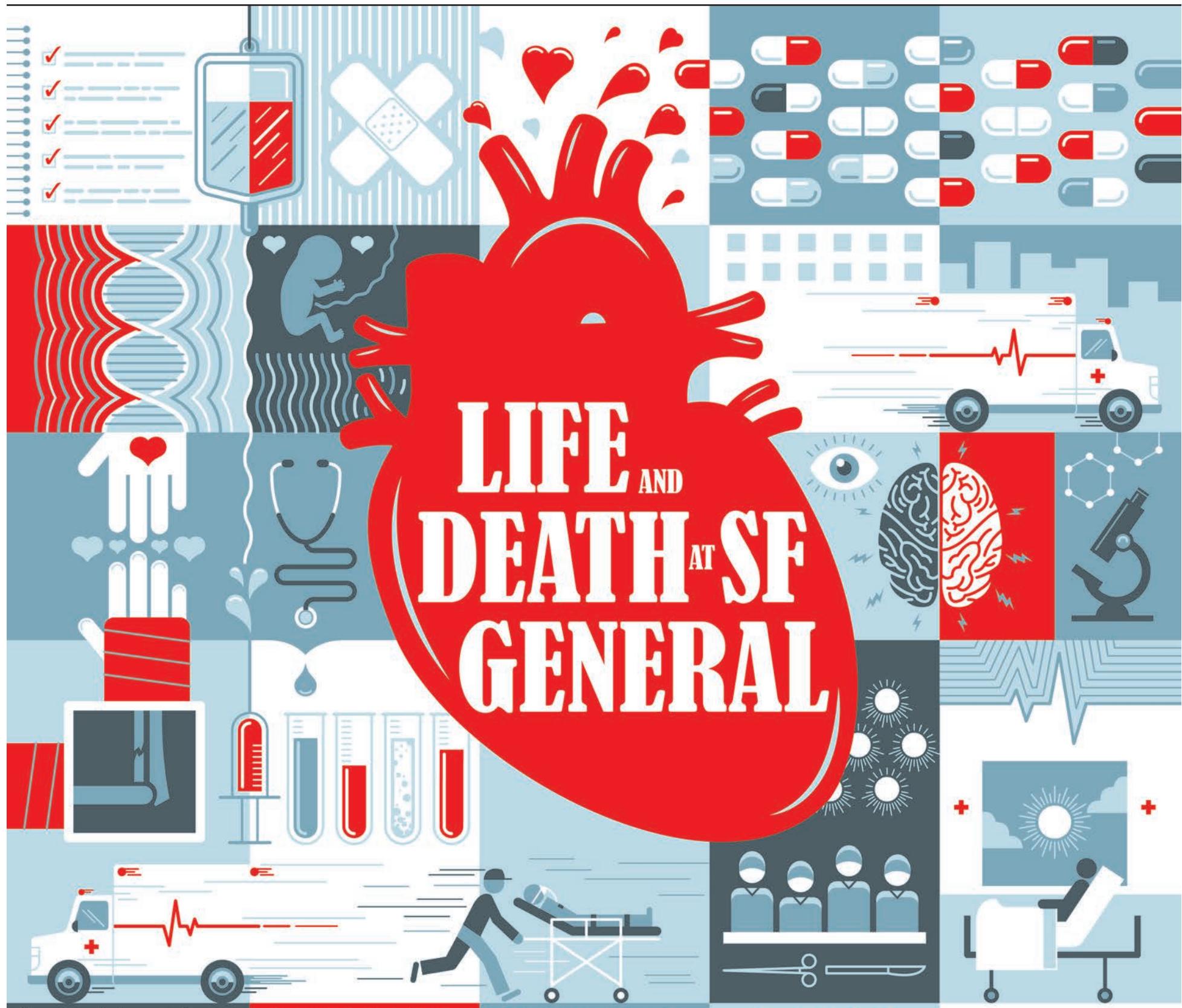


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Everyone's hospital — a top trauma center, important safety net, and major city commitment to public health, moves into an uncertain transition period.

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GUARDIAN ILLUSTRATION
BY MATTHEW FLEMING

LIVE, EN FUEGO

MEX I AM music fest's unique voice [P21](#)

HOMELESS IN TRANSIT

BART's new policy of robbing vagrants [P14](#)

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Interactive 'City Council Meeting' takes stage [P27](#)

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INTELLIGENCE



It's official. Samah and I are off to "Burning Man" this year. Scratch one from the Bucket List.

7/28/14, 1:47 PM

BURNING ELEPHANT

Republicans on LSD? It's about time! The Republican-libertarian puppeteer who has sometimes been called "the most powerful man in Washington," anti-tax crusader **Grover Norquist**, is headed to Burning Man. He made the announcement yesterday, via Twitter. "It's official. Samah and I are off to 'Burning Man' this year. Scratch one from the Bucket List," Norquist tweeted.

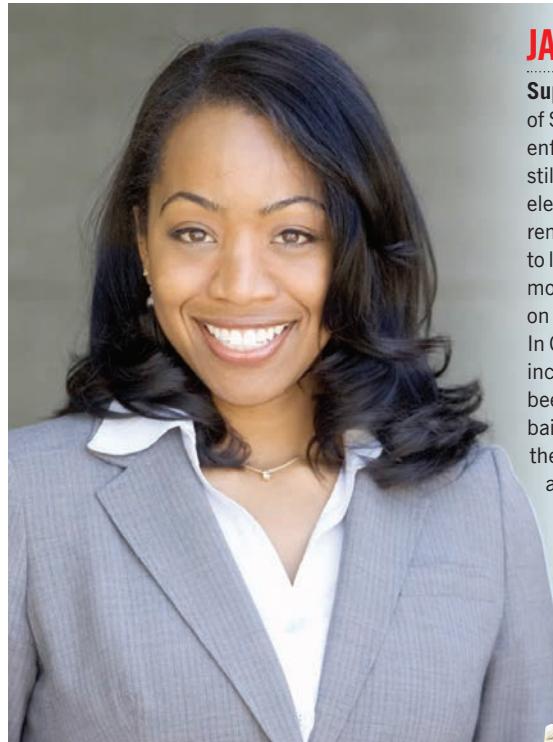
MORE MUNI MONEY

Muni buses regularly play a canned audio message: "Please pay your 'fare share.'" It's a silly pun, but it'll be especially grating next month, when **Muni fares are set to rise by a quarter**. \$2.25 is the official Muni fare starting September 1, and monthly passes will jump from \$66 to \$68. Muni fares rise with inflation. Now, if only Muni cleanliness rose with inflation: those bus seats would be clean enough to eat off.



YOU WIN SOME

Members of the **Arcade Fire**, who hit the Shoreline Wed/30 with their Reflektor tour, were spotted earlier this week just chillin' outside the Zetta hotel (just around the corner from the Bay Guardian's new mall-topping offices). Our tipster confirms: Win Butler is *tall*. | AP IMAGES/INVISION PHOTO BY BARRY BRECHEISEN



JAILERS, POLITICIANS UNITE

Sup. **Malia Cohen** last week joined Board of Supervisors colleagues friendly with law enforcement and the Mayor's Office — which still haven't gotten over Ross Mirkarimi being elected Sheriff and surviving Lee's attempt to remove him from office — in killing a proposal to let the Sheriff's Department have a little more say in letting poor, low-risk inmates out on electronic monitoring pending their trials. In Cohen's District 10, with high poverty and incarceration rates, her question might have been: Why should only those who can afford bail be free? Instead, despite backing for the reform from the Probation Department and Public Defenders Office, she said, "All I'm hearing from are in opposition." And then a few days later, she was feted and funded at a re-election event by the San Francisco Deputy Sheriff's Association, whose job security relies on having more San Franciscans behind bars. Hmm.

FETISH FROLIC

Packed gay leather street festival **Up Your Alley Fair** last Sunday was replete with all the joyous sexual expression and provocative sartorial choices we've come to suspect. But the above tropical normcore anti-surveillance fantasy outfit was a new one, even for us. Gay fetish: still thinking out of the box. | PHOTO BY DARWIN BELL



ROBESON REVISTED

The always enriching **AfroSolo Arts Festival** celebrates its 20th year Sat/2, 1pm-3pm, free at Yerba Buena Gardens in SF. This year, renowned baritone Anthony Brown (pictured), accompanied by pianist Dr. Carl Blake, present *A Tribute to Paul Robeson*, feting the legendary singer, activist, lawyer, and artist. Ring a picnic and listen to some spectacular singing. www.YBGFestival.org



SNAPSHOT: HEALTH

PHOTO BY @HANOUNA1951

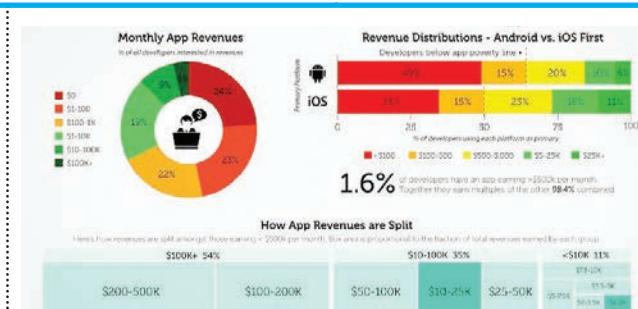
Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "beach"

ALL SHIPSHAPE

One of our favorite newish bars in the Mission, **Virgil's Sea Room**, co-owned by Harvey Milk Democratic Club co-president Tom Temprano, is celebrating one year of great drinks, drag bingo, progressive politics, and naught cal puns (Fri/1, 9pm, free. 3152 Mission, SF. www.virgilssf.com). DJs Jamie Jams and Miss Pop, food by Wes Burger, and drink special will float anybody's boat.

PINK SATURDAY DEAD?

CastroBiscuit reported startling news: The Sisters of Perpetual Indulgence are mulling putting the kibosh on **Pink Saturday**, an annual celebration at Pride. The last few years have seen a spike in violence at the historically inclusive party, and the sisters plan to meet with Supervisor Scott Wiener, the SFPD, and the community to decide next steps. Sister Selma Soul told Castro Biscuit Editor Roy McKenzie: "Once we see how those discussions go the Sisters will be deciding whether we want to produce the event again, transition it to a third party, or recommend that the city cancel the event altogether."



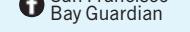
APP MAKERS = STARVING ARTISTS

Yes, techies are driving rents up. Yes, techies are driving the cost of living up, too. But the next time you meet a techie, or at least, an app developer, they may be poorer than you think. A study titled "**Developer Economics: State of the Nation**" surveyed more than 10,000 (holy crap!) app developers, and found that more than 50 percent of iOS developers and more than 64 percent of Android developers make less than \$500 per app, per month. "The majority of app businesses are not sustainable at current revenue levels," the study found. We're not in a tech bubble, no siree. Now pass the Soylent. | GRAPHIC BY VISIONMOBILE

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Reducing phone charges helps inmates connect with families

BY ROSS MIRKARIMI

OPINION It's expensive being poor. Families of inmates often live on the edge of insolvency.

I know a mother of two, married to a man doing time in the San Francisco jail, who is trapped between the domino effect of poverty and the desire to maintain her children's relationship with their father. The trouble began when her credit rating dropped due to late bill payments, which triggered the repossession of her car, which put her job at risk because public transit couldn't get her to work on time.

Now she relies on loan centers that charge high interest rates or paying the rent on her dilapidated apartment late, all while trying to stave off eviction. She says she contemplates leaving San Francisco on a daily basis. To do so would improve her financial situation, but would reduce her children's already limited access to their father.

Depending if they can afford the time it takes to take transit to County Jail 5 in San Bruno for a weekly visit, or the unreasonable cost of a phone call, family members must choose between putting food on the table or connecting with their loved one.

Research shows that inmates who preserve ties with their families, especially their spouses and children, have a much better chance of staying out of jail once released. Keeping in touch is almost an impossible reality considering the jolting cost of making a \$1 per minute in-state, long-distance or pre-paid collect call.

Until a cap on interstate calling rates was introduced earlier this year by the Federal Communications Commission, the telephone companies providing inmate phone services were largely unregulated. As a result, correctional facilities allowed inmate phone service providers to charge jacked-up calling rates in exchange for a cut of the revenue, paid to the facility in the form of a phone commission. Because these commissions are used to fund services for inmates, this decades-old practice created a paradoxical relationship between inmates, inmate phone service companies, prisons, and county jails.

In the San Francisco Sheriff Department's most recent contract with its phone service provider, Global Tel*Link (GTL), we broke this counterproductive cycle and changed the way we do business. We've dramatically reduced calling rates and surcharges for inmate phone calls, including a 70 percent reduction for a 15-minute collect or pre-paid collect, in-state, long-distance call, from \$13.35 to \$4.05, and a 32 percent reduction for a 15-minute debit, in-state, long-distance call, from \$5.98 to \$4.05.

Given the city's longtime dependence on phone commissions to fund rehabilitative programs, like Resolve to Stop the Violence and the One Family visitation program, reducing inmate calling rates endangers program stability while spotlighting an addiction that's shared by almost every prison and jail in the country: balancing incarceration budgets on the backs of people who can afford it least. According to the US Department of Justice, 80 percent of families who have a member incarcerated live at or below poverty levels.

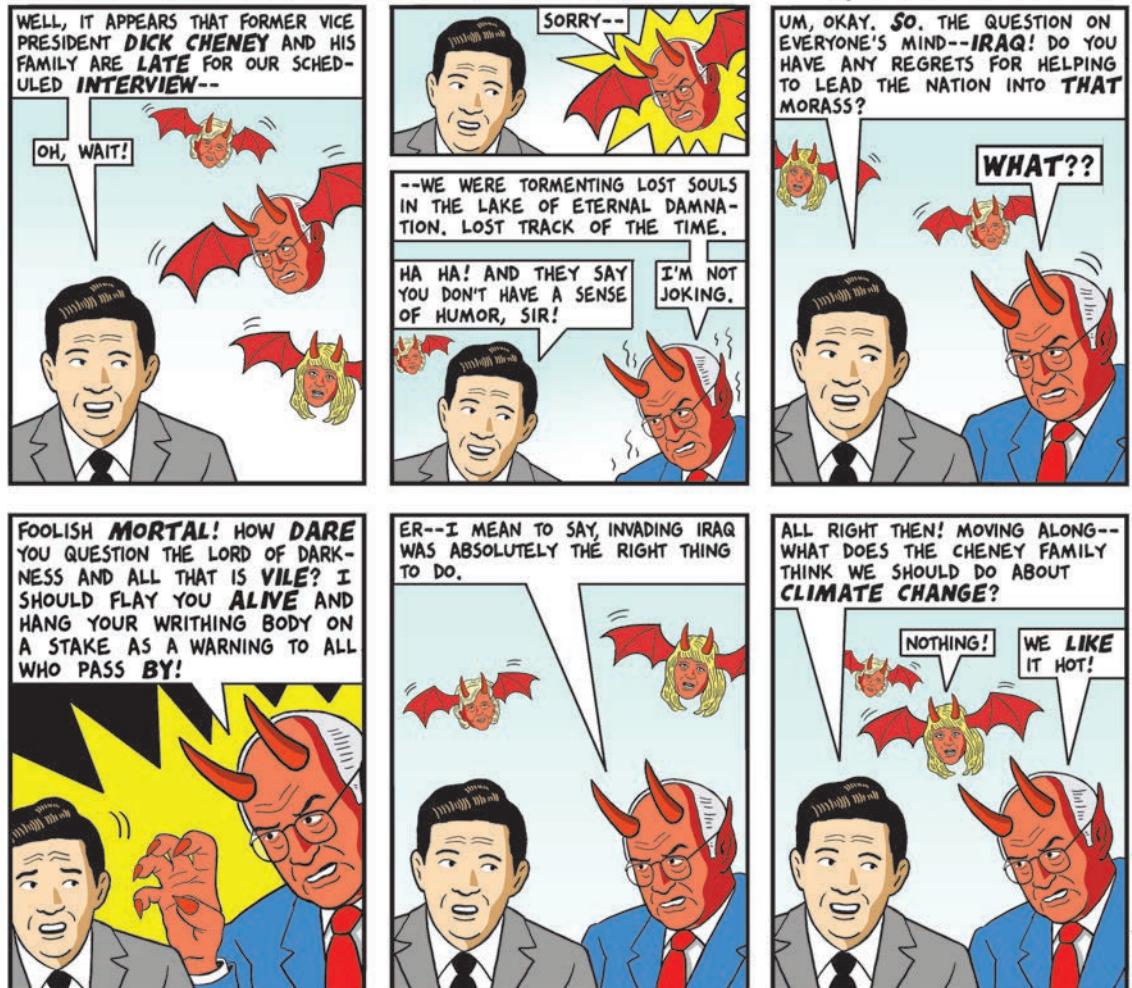
Fortunately, our department recently won a settlement against GTL's predecessor, enabling us to fund programs for several years without taking a hit. But, in the long run, City Hall must realize that gouging poor people doesn't improve public safety. It punishes innocent children by limiting their communication with their family, subordinates the healing value of family reunification to profit, and strengthens the intergenerational resentment that is laced between impoverished communities and the justice system that is supposed to protect them.

Gratified with the unanimous support of our phone rate reform by the San Francisco Board of Supervisors, the San Francisco Sheriff's Department is proud to be one of the first county jail systems in the nation to dramatically reduce its telecom rates.

Our next policy reform will be the unregulated, exorbitant cost of inmate commissary fees and commissions. **SFBG**

Ross Mirkarimi is the elected Sheriff of San Francisco.

THIS MODERN WORLD



Housing measures weaken city policy

EDITORIAL Under the misleading guise of encouraging the development of more affordable housing in San Francisco, Mayor Ed Lee and Sup. Jane Kim have sponsored a pair of fall ballot measures that actually weaken existing housing policy in San Francisco. It's a ruse that shouldn't fool politically savvy San Franciscans.

Lee has the authority to place his Build Housing Now measure on the ballot, although he may withdraw it under his backroom deal with Kim. But the Board of Supervisors should reject Kim's City Housing Balance measure, a once-promising proposal that she last week made toothless and counterproductive. What she called a "compromise" was actually a capitulation to developers and the Mayor's Office [Editor's Note: The board was scheduled to consider Kim's measure on July 29 after *Guardian* press time, which is why we posted this editorial early at sfbg.com, where print readers can check for an update].

Kim's original measure called

for market-rate housing developers to get conditional use permits and perform additional economic studies on their projects when affordable housing production falls below 30 percent of total production. She then weakened it with several exemptions, yet it was still a check against runaway development of luxury housing.

But her new measure, much like Lee's, is little more than a wishful policy statement calling for the city to seek the goal of 33 percent of housing affordable by moderate income San Franciscans and below (usually defined as those making 120 percent of area median income or less) and 50 percent by the more vaguely defined "working middle class."

While neither measure includes any enforcement or funding mechanism to help reach that goal, it's noteworthy that the goals themselves weaken those the city set for itself in the Housing Element of the General Plan, which call for 60 percent of new housing construction

to be affordable to those with moderate incomes and below. The board adopted an amended version of this Housing Element just last month.

This is politics at its very worst: Politicians claiming to be doing one thing in order to score points with voters and appear responsive to their concerns, while they actually do just the opposite and try to disguise that fact with disingenuous rhetoric.

Kim's allies in the labor and progressive political communities tell us they're disappointed in her capitulation at such a crucial moment in determining whether San Francisco becomes a city of the rich or whether it can retain its socioeconomic diversity.

We were also disappointed, although we weren't surprised. There's an ugly, money-driven brand of politics being practiced at City Hall these days, and Kim has repeatedly shown herself to be more concerned with her future political prospects than living up to the progressive values she has long espoused. **SFBG**

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Wilbur Storey, statement of the aims
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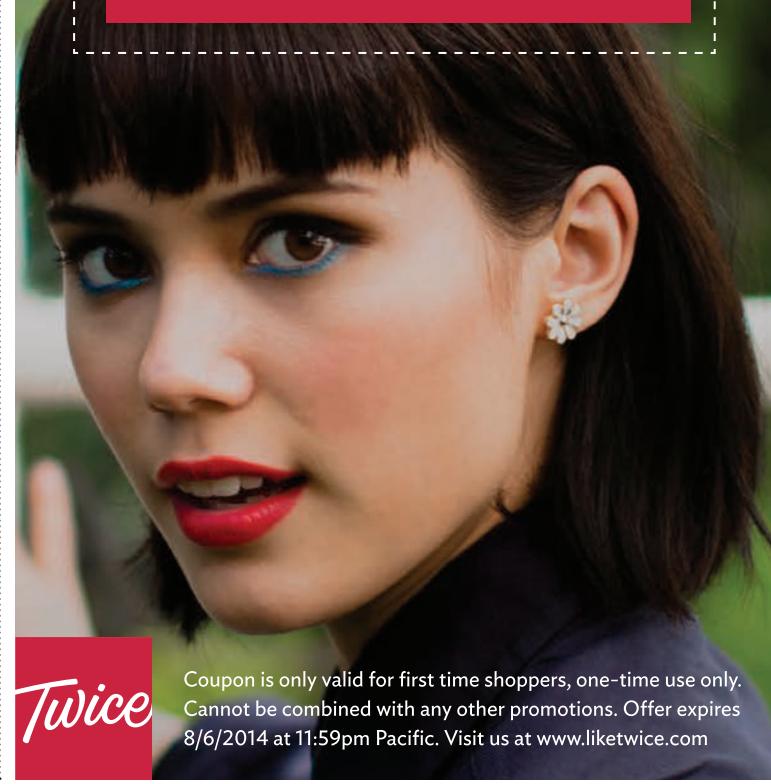
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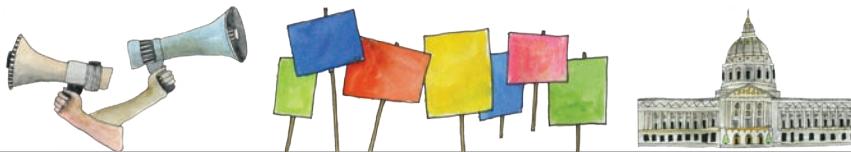


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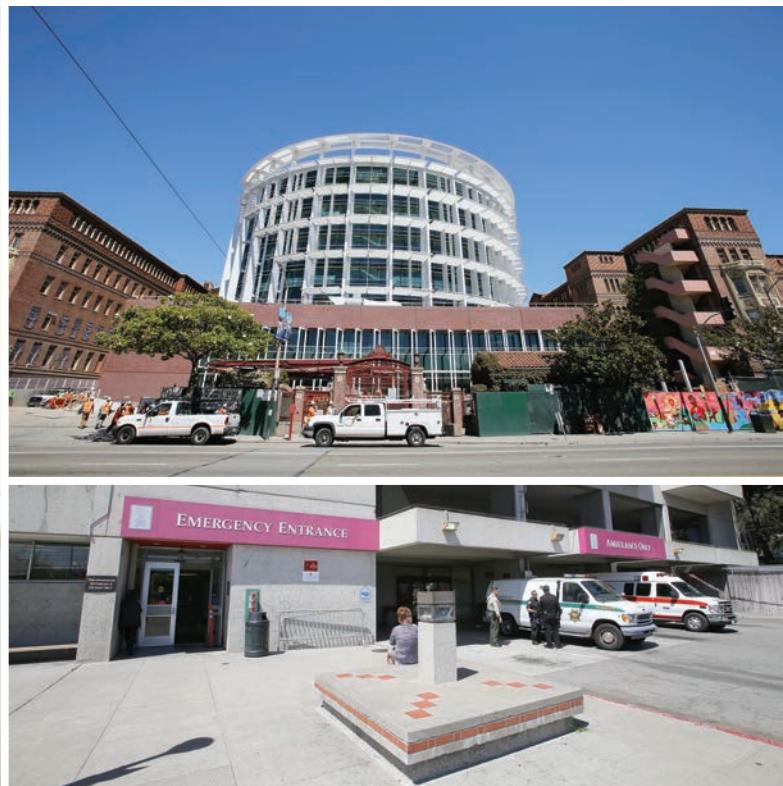
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REGULAR OVERCROWDING IN THE SAN FRANCISCO GENERAL HOSPITAL EMERGENCY DEPARTMENT WILL BE SOMEWHAT RELIEVED BY HIGHER CAPACITY AT THE NEW FACILITY (TOP RIGHT).

INTERIOR PHOTO COURTESY OF SF GENERAL; EXTERIOR PHOTOS BY MIKE KOZMIN



BY REBECCA BOWE
rebecca@sfbg.com

NEWS "I am a survivor of the AIDS epidemic," Daniel volunteered, beginning to tell us his very San Francisco story.

He was diagnosed with HIV in the 1980s. Working in fine dining rooms of San Francisco hotels at the time, he had health insurance, and had gone to Kaiser for an unrelated procedure. That led to a blood test — and then wham.

"They just bluntly, without any compassion, just told me: You have it," Daniel said. "Like telling you that you have a pimple on your nose or something."

All around him, friends were dying from the disease. "I didn't freak out, because that's just my personality," he recalled. "I know a lot of people who have been diagnosed, and they want to take their lives or whatever."

Today, he's unemployed and living on a fixed income. He lost his left eye years ago to an infection linked to HIV; he now has a prosthetic eye.

"I'm single, disabled, and low-income," reflected Daniel, who didn't want his last name printed due to privacy concerns. Originally from El Salvador, his family came to the U.S. when he was 10 and Daniel has permanent resident status. But despite the disadvantages he faces, Daniel still isn't freaking out. His medical needs are met.

Everyone's hospital

SF General — a top trauma center, important safety net, and major city commitment to public health — moves into an uncertain transition period

He got on MediCal after having to drop Kaiser. "And then I ended up at SF General," he said, "with some of the most professional staff, doctors rated worldwide. It has some of the most professional health care providers for HIV, all in one place."

Daniel is one satisfied San Francisco General Hospital patient, and he might as well be a poster child for how public health is supposed to work in big cities. Rather than being deprived of primary care and then showing up at the emergency room with preventable complications stemming from his disease, he's keeping everything in check with regular doctor's visits — and he can access this high level of care even though he's on a very tight budget.

There's a concerted effort underway in the San Francisco Department of Public Health to give more patients precisely the kind of experience Daniel has had, while also expanding its role as the region's go-to trauma center.

But a difficult and uncertain road lies ahead of that destination, shaped in part by federal health care

reform. The new course is being charted amid looming financial uncertainty and with more patients expected to enter the system and the doors of SF General.

Not every General Hospital patient is as lucky as Daniel. For scores of others, SF General is the last stop after a long, rough ride.

EMERGENCY CARE

Craig Gordon and Dan Goepel drive an ambulance for the San Francisco Fire Department, regularly charging through congested city streets with sirens blaring as they rush patients to SF General and other care facilities. They see it all: Patients who are violent and psychotic and need to be restrained in the back of the ambulance, folks who've just suffered burns or gunshot wounds.

Sometimes, in the thick of all of this, SF General's Emergency Department is closed to ambulances — in public safety lingo, it's called being "on diversion" — so the medics will have to reroute to different hospitals.

SF General might go on diversion

because the Emergency Department is too slammed to take on anyone new, or because it's too short-staffed to take on new patients without pushing nurse-to-patient ratios to unsafe levels.

For serious trauma cases, strokes, heart attacks, or traumatic brain injuries, however, the doors are always open. Patients with less-serious cases are the ones to be turned away when the hospital is on diversion.

Patients who wind up en route to SF General in Gordon and Goepel's ambulance might be living on the margins. "If you're kind of living on the cusp ... you're not likely going to pursue getting a primary care physician," Goepel pointed out. "When something comes up, then you find yourself in the emergency room."

Or their patients might be getting rescued from a spectacularly awful situation, like a plane crash. In this densely populated, earthquake-prone region, there is only one top-level trauma center between Highway 92 and the Golden Gate Bridge: SF General. Anyone in the city or northern San Mateo County unfortunate enough to experience a life-threaten-

ing incident — a car wreck, shooting, nasty fall, boating accident — winds up there, regardless of whether they're rich or poor, indigent or insured. Ranked as a Level 1 trauma center, SF General is equipped to provide the highest level of care.

"In the summer, when school is out, we have a high season of gunshot wounds and stab wounds," explained Chief Nursing Officer Terri Dentoni, who recently led the Guardian on a tour of the Emergency Department. "When it's really nice outside, you have a lot of people who get into bike accidents, car accidents. ... Last week, we were just inundated with critical care patients."

Around 100,000 patients flow through SF General's doors each year, and more than 3,900 need trauma care. On July 6, 2013, when Asiana Airlines' Flight 214 crash-landed at San Francisco International Airport, more than 60 crash victims were rushed to SF General with critical issues ranging from organ damage to spinal injuries.

"It was a very big tragedy," Dentoni said. "But it was amazing how many people we took care of, and how well we took care of them."

Aside from being the sole trauma center, SF General is also designated as the county's safety-net hospital, making it the only health care option for thousands who are uninsured, poor, undocumented, homeless, or some combination thereof. This makes for complex

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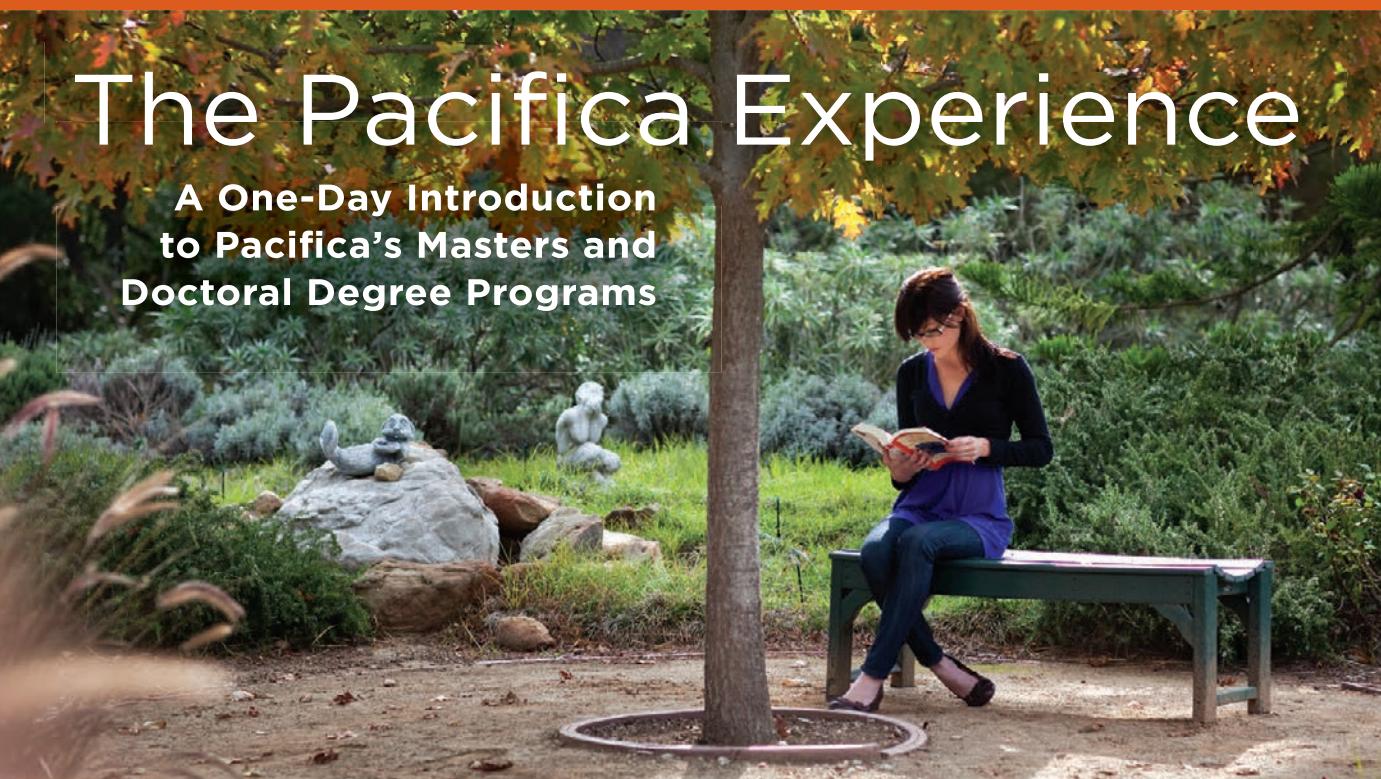
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cases. Patients might require translators, be locked in psychiatric episodes, or need a social worker to help them get to a medical respite facility after being discharged if they're too weak to fend for themselves and don't have anyplace to go. There isn't always a place to send them off to.

"We're seeing people who are dealing with poverty, and often homelessness, in addition to mental health issues," explained Jason Negron, a registered nurse in the Emergency Department. "You're seeing patients who often have a number of things going on. Someone who has multiple illnesses — HIV, heart failure, Hepatitis C — even under the best of circumstances, they would be juggling medications. So what happens when they're out on the streets?"

San Francisco ranks high on the list of health-conscious cities, a haven for organic food aficionados, yoga addicts, and marathon runners. It's also a world of high stakes struggles and mounting economic pressures. With the city's skyrocketing cost of living,



sudden job loss can spell disaster for someone without a financial cushion. SF General is the catchall medical care facility for anyone who's slipped through the cracks.

But while rank-and-file hospital staff must tackle grueling day-to-day problems, like how to juggle multiple patients with complex health issues when all the beds are full and the hospital is understaffed, hospital administrators face an altogether different challenge.

For the past several years, the city's Department of Public Health has been preparing for the implementation of the Affordable Care Act, aka Obamacare, the federal policy that is reshaping the health care landscape. Since public hospitals are mandated to provide safety-net care, they are uniquely impacted by the ACA.

Even with a sweeping new rule mandating health insurance for all, some segment of the population will nevertheless remain uninsured.

But they'll still need medical care — and when health crises come up, they'll turn to SF General. Trouble is, no one knows exactly how much funding will be available to meet that need as the

financial picture shifts.

FUNDING CUTS LOOM

Even as ACA aims to increase access to medical care, it's also going to trigger major funding cuts at the local level. With both state and federal funding being slashed, San Francisco's county health system stands to lose \$131 million in financial support over the next five years, a budgetary hit totaling around 16 percent.

That's a significant shortfall that will directly impact SF General — but the cuts are being made with the expectation that these gaps will be filled by reimbursements riding in on the waves of newly insured patients enrolled in ACA. Before federal health care reform took effect, around 84,000 San Franciscans lacked health insurance. At the start of this year, 56,000 became eligible to enroll in a health insurance plan.

SF General serves most of the area's MediCal patients, the subsidized plan for people living on less than \$16,000 a year. And since the county gets reimbursed a flat rate for each patient, the expansion of MediCal under federal health care reform will presumably help San Francisco absorb the state and federal funding losses.

"There's a certain set of patients who previously were not paid for, who now will have MediCal," explained Ken Jacobs, an expert in health care policy and professor at the UC Berkeley Labor Center.

But there's a catch. Since MediCal and insured patients will be able to choose between San Francisco's public system (called the San Francisco Health Plan) and a private medical provider, SF General also runs the risk of losing patients. If too many decide to go with Anthem Blue Cross instead, the system could veer into the red.

"There's some question of what share of those we'll keep," Jacobs noted.

Asked about this, hospital CEO Sue Currin sounded a note of confidence. "Because our outcomes and our quality of care has been so high...75 percent of everyone who's enrolled in MediCal managed care default to the Department of Public Health," she told us.

But the journey toward ACA has only just begun, and things are still falling into place. Costs are projected to rise if nothing is done to improve efficiency, while at the same time, the pending state and federal funding shortfalls could take a toll.

Retaining and attracting insured patients is the only way to avoid a resource crunch — but patients could always walk away if they're dissatisfied. This uncertainty "makes financial planning and management of risk



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even more challenging," according to a report issued by the City Controller.

"We don't know yet today how the Affordable Care Act will impact the safety net," acknowledged Erica Murray, CEO of the California Association of Public Hospitals, which represents 21 public safety-net institutions throughout the state. "How are these health care systems evolving to be competitive? How do we continue to fulfill our core mission of being the safety net? That is the fundamental challenge. And we don't know today, and we can't be certain, that these public health systems will have sufficient funding."

It's all "very dynamic," Murray said. "We don't have sufficient data to be able to draw any definitive conclusions. It's just too short of a time to be able to make any predictions. It will take several years."

For all the newly insured patients under ACA, a certain segment will continue to rely on the safety net. Undocumented immigrants who don't qualify will be left outside the system. Some individuals can be expected to outright refuse ACA enrollment, or be too incapacitated to do so. Others will opt out of Covered California, the ACA plan

for people who make more than about \$29,000 a year, because their budgets won't stretch far enough to afford monthly payments even though they technically qualify. They'll need safety-net care, too.

Yet under the new regime, "We can't, as a safety net, go forward only with uninsured patients — because

**"IT DOESN'T MATTER
WHO THEY ARE.
WE GET HOMELESS
AND DESTITUTE.
WE GET CEOS."**

there won't be funding to sustain the whole organization," explained hospital spokesperson Rachael Kagan. "We will still have uninsured patients, always. But it won't be sufficient to serve only them."

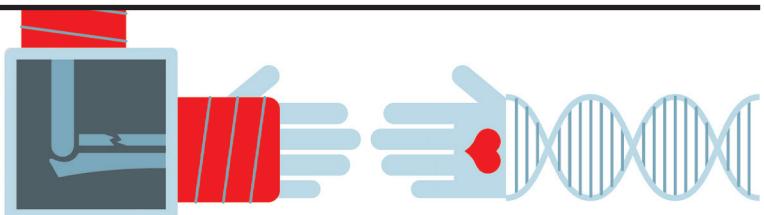
Mike Wylie, a project manager in the Controller's Office, worked on

the city's Health Reform Readiness project, an in-depth assessment performed in tandem with DPH and consultants. "The million dollar question is: Are we going to be on target with the projections?" Wylie asked.

Instead of standing still, San Francisco's health system must transform itself, the Health Reform Readiness study determined. Ask anyone who works in health care management in the city, and they'll tell you that DPH has been working on just that. The idea is to focus on network-wide, integrated care that runs more efficiently.

"We need to switch from being the provider of last resort, to the provider of choice," Wylie noted, voicing an oft-repeated mantra.

This could mean fielding more patient calls with nursing hotlines, or using integrated databases to improve communication. There's also emphasis on increasing the number of patients seen by a care provider in a given day. The report urged the department to ramp up its productivity level from 1.5 patient visits per hour, where it currently stands, to 2.25 patient visits per hour. Currin noted that the hospital has also been looking into group patient visits.



"Part of getting ready for health care reform was creating more medical home capacity," Currin said, referring to a system where multiple forms of care are integrated into a single visit, "so we knew we needed to have better access to primary care."

If no changes are made, the Health Reform Readiness study found, the city's General Fund contribution to DPH is projected to rise substantially — to \$831 million by 2019, up from \$554 million in 2014-15.

"We're a little concerned about this rising General Fund support," Wylie noted. And even though staffing represents a major expenditure, "They didn't assume cuts in staff," while performing the assessment, he said. "What they're trying to get is more outputs, more efficiency. The managers went over this and said: in order for us to survive, we've got to get more out of our system. We may have to cut money — we may have to cut later, if city leaders don't commit

to this rising General Fund. We've got to do all these best practices."

Throughout crafting this road map, he added, "There were some uncomfortable meetings and uncomfortable moments. But I think [DPH Director] Barbara Garcia got everyone to agree to these strategies."

Talk to rank-and-file hospital staff, however, and some will tell you that getting more out of the system is a tall order — especially when the system already feels like it's bursting at the seams.

SPACE CRUNCH, STRESSED STAFF

"We hit capacity every single day," said Negron, the RN in the Emergency Department. Patients are regularly placed on beds in the hallways, he said. Wait times for the Emergency Department can last four to six hours, or even longer. The hospital is working on limiting those waits, not just because it's better

CONTINUES ON PAGE 12 >>

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ter in practice, but because timely patient care is mandated under ACA.

"Now, we have 26 or 27 licensed beds in our Emergency Department," Negron said. But in reality, on a regular basis, "We function with 45 to 50 patients."

Jennifer Esteen, who works in the Psychiatric Emergency Services unit, described her work environment as "a traffic jam with all lanes blocked. This is totally business as usual."

The workload is on the rise, she added. "The psych emergency room used to see 500 patients a month," she said. "Now we see 600 patients a month, sometimes more. People are moving faster and faster through the system."

Her unit is the receiving facility for anyone who is placed on an involuntary psychiatric hold, known as a 5150, for individuals who are a danger to themselves or others or gravely disabled.

"It doesn't matter who they are," she said. "We get homeless and destitute. We get CEOs. And we have had CEOs — it's an experience for everyone involved." Some patients have

been involved in criminal activity. "I've had high profile people in my unit; people who have done things that, if I tell you what they did, you would easily be able to Google them."

Patients who come to her wing need to be evaluated, because someone has determined that they are dangerous. It could be that they are "eating rotten food, or running naked in the street, or suicidal, or want to jump off Golden Gate Bridge, or their family thinks they're out of control." Sometimes, patients have to be let go once they're no longer deemed to be a threat, but they still aren't altogether recovered, she said.

In the psychiatric inpatient unit, meanwhile, the total number of beds has declined from 87 to 44 in the past five years — leading some staff members to voice concerns.

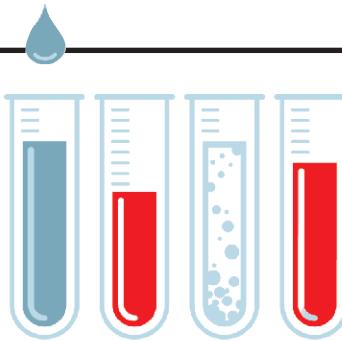
"There is more to do, and there's less time to do it," said a staff mem-

ber who did not want to be named. This person said one psych unit was essentially shut down and another left open — "but then ... a patient climbed up into the ceiling, broke some pipes, and flooded the room" in the open unit, so everything was shifted back to the closed unit.

In part, the daily patient crunch is due to a vacancy rate in the hospital nursing staff that hovers around 18 percent — but steps are being taken to address this problem, caused in part by the city's Byzantine hiring process.

"The nurses are concerned about how, on a day-to-day basis, they don't feel they have the support and resources they need," said Nato Green, who represented the nurses' union, SEIU Local 1021, in recent contract negotiations. "Staff was expected to do more with less. SF General chronically operates at a higher capacity than what it is budgeted for."

Currin, the hospital CEO — who



he was working with the city's Human Resources Department to further streamline operations and get a jump on filling vacancies.

[Chief Financial Officer]

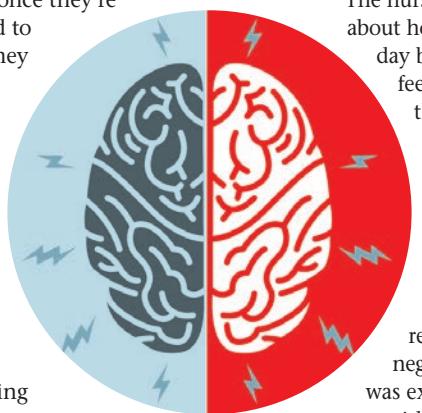
Greg Wagner is working with City Controller's office and the Mayor's Office, so everyone is addressing the issue of having a more expedited hiring process," he said.

Negron, the RN, seemed to think it couldn't happen soon enough.

"For us, at the end of the day, who do we actually have that's on the schedule, that's on the floor?" he said. Being fully staffed is important, he added, "so we don't have any more shortages. So we don't close beds, or go on divert unnecessarily."

Staff members, who deal hands-on with a vulnerable patient population, lament that there doesn't seem to be enough resources flowing into the system to care for people who are at the mercy of the public safety net. After all, San Francisco is a city of incredible wealth — shouldn't there be adequate funding to care for the people who are the most in need?

"Poor people are not profitable," Green said. "Without regulatory intervention, poor people would not have adequate health care."



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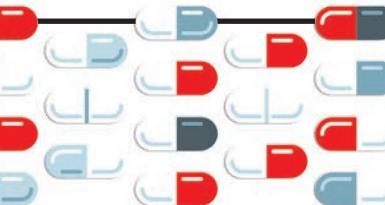
EVOLVING INTO THE FUTURE

For all the concerns about staffing and the financial uncertainty caused by ACA, SF General still has plenty to brag about. For one, it's moving into a brand new, nine-story facility in December 2015, which will be equipped with a seventh-floor disaster preparedness center and nearly twice as much space in the Emergency Department.

It will have 283 acute care beds, 31 more than there are now. Most of the patient rooms will be private, and the new hospital will be seismically sound — a critical upgrade in a city prone to earthquakes. The hospital construction was funded with an \$887.4 million bond approved by voters in 2008.

"In a new care environment, it will be more comfortable for the patients and the staff," Currin said. "It's just a much better environment. We're hoping with the expansion ... the wait times [in the Emergency Department], instead of taking four to six hours, we're hoping to decrease that by 50 percent," she said. "There will be more nurses, physicians, housekeepers."

Pickens, the Health Network director, said he felt that "the stars



had aligned" to have the hospital rebuild nearing completion just as ACA gets into full swing, since the new facility can help attract the patients needed to make sure the health system is fully funded.

The hospital has also launched an initiative to reduce patient mortality linked to a deadly infection. "Sepsis is a reaction the body has to a severe infection," explained Joe Clement, a medical surgical unit clinical nurse specialist. "It causes organ dysfunction, and in some

cases death. It's very common, it's growing, there's more and more of it every year, and about a third of hospital deaths have been associated with sepsis in some way."

In 2011, SF General began implementing new practices — and successfully reduced the hospital mortality rate from 20 percent in 2010 to 8.8 percent in 2014.

SF General was also recently lauded in The New York Times for being a top performer in quality and safety scores for childbirth. In

San Francisco, low-income women who may be uninsured and dealing with harsh life circumstances can nevertheless get full access to multilingual doctors, midwives, lactation consultants, and doulas. The World Health Organization has even designated it as "Baby Friendly," because of practices that support breastfeeding.

As things move ahead, management is projecting a sense of confidence that SF General's high-quality care will allow the hospital to attract patients and maintain a healthy system that can continue to support the insured and uninsured alike.

"Value, we usually define as improving health outcomes, and optimizing the resources we have, for as many people as we can," said William Huen, associate chief medical officer.

Speaking about the sepsis initiative, he said, "This is kind of our model program of, how do you focus on one area where you know

you can improve health outcomes, with integration throughout the system, education at every level ... and then having the data and perfecting the care. That can be applied to anything. So as a system, I think we've developed infrastructure to support that type of work."

But for the staff members who are actively involved in the union, it continues to be a waiting game to see if the promises of new staffing levels are realized. Until then, many have said that the low staffing levels are a threat to patient safety. "They are waiting to see if DPH lives up to its commitment to hire the people they said they were going to hire, and staff it at the level they were going to staff at," Greene said.

It all comes down to providing care for people who really have nowhere else to turn, Negron told us in the Emergency Department. "I'm sure we see the highest portion of uninsured patients in the city," he said. "We're doing that in many different languages, with people from all over the world. I feel like it's a real honor to be able to work there in that context. I feel honored to meet a need — that's not always able to be met." **SFBG**

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NEWS SIT-LIE

A BART POLICE OFFICER WAKES A PERSON SLEEPING IN POWELL STATION AND ASKS HIM TO LEAVE. GUARDIAN PHOTOS BY JOE FITZGERALD RODRIGUEZ



Homeless in transit

A night at Powell Station shows how BART roasts the homeless in enforcing its new ban on sitting and lying

BY JOE FITZGERALD RODRIGUEZ

joe@sfbg.com

NEWS For most people, the Bay Area Rapid Transit system's stations are just that: transitory. Walk into Powell Station, zip down the escalator and glide out on a train, destination somewhere. But for homeless people drawn to BART stations, the agency is a place to be stationary, a home and safe haven from the elements, muggings, and other hazards of sleeping on streets.

But now, BART intends to reclaim the T in its name. It wants the homeless to be transitory and get out of the stations.

Last week, the agency announced new enforcement of existing safety regulations that ensure people can evacuate a BART station in an emergency. BART argues homeless people sleeping or sitting in BART station hallways are in the way of a swift evacuation.

This legal interpretation gave BART carte blanche to scoop the homeless up and out. On the first day of the new rules, 17 homeless people were removed from Powell Station, which the agency justified to news media by repeatedly showing a video of a smokey accident that sent passengers fleeing.

"We had places where a big puff of smoke would fill the station very quickly," Jeffrey Jennings, BART Police's deputy chief, told the Guardian. "People were running not knowing what happened, very fearful. Other people were lying down, tripping folks. We could have had significant injuries occur because of that."

First time offenders get a verbal

warning, the second offense garners a citation, and the third offense jail time, all in the name of safety.

But the idea that homeless sleepers in all parts of a BART station may be trampled seems a little silly. Sure, there are sections of BART that are narrow and should be kept clear, but a walk through Powell Station shows 20-foot wide hallways throughout. This is where the homeless often sleep and sit.

At 8pm on a Wednesday, Powell Station is quiet and mostly empty, except for Charles T. He's sitting in a chair right by the Powell Street entrance, strumming a guitar (skillfully), singing Otis Redding's "Dock of the Bay."

His voice is a dead ringer for Redding's: "Sitting on the dock of the Bay, wasting my good time... I have nothing to live for, looks like nothing's going to come my way. So I'm just going to sit on the dock of the Bay."

Some still sat in Powell Station that night, flouting the new ban. A woman in baggy clothes sat by the

Fourth and Market streets stairwell, cuddling her very big, very droopy-faced Rottweiler. A bald man in soiled gray pants sat along the hallway to the next exit. Slightly past him lay a man with long black hair snoring next to the wall. And at the end of that hallway, two men stayed in each other's orbit: a slender one in a red jacket and blue jeans slept with his dirt-caked hands folded over his stomach, while a portly man sat nearby on cardboard boxes, tapping his fingers to a silent tune.

The last man we saw sat with his feet pulled under his knees by the entrance to the Westfield Centre, stu-

diously reading his Bible as he underlined passages from Revelations. The would-be scholar, Henry Terry, 59, greeted us with a smile.

Terry was born in Los Angeles, a child of Watts who was a kid during the violent 1965 riots when 34 people died, over 1,000 people were injured, and the neighborhood burned. Terry's mother sent him to Alabama with his father.

Terry fondly recalls growing corn, peas, watermelon, okra, squash, and sugar cane. That's food he doesn't have ready access to nowadays.

After bouts with the bottle and drugs, Terry cleaned himself up and got a place to live at the Hotel Essex, part of the city's Community Housing Partnership. But alcohol lured Terry back. While in rehab, he missed an important court date, and he was evicted.

Now he spends his nights holding his Bible sitting in a BART station, seeking guidance and shelter. "The only thing getting me back to functioning is reading God's word," he said.

Terry's already been ousted due to BART's new rules. But on this day, some of the officers were more lenient. "[The officer] told me to cross my legs the entire time I'm here," he said, "so people walking don't trip over you."

They also asked him to leave the commuters be. "I don't ask for food or money," Terry said. He just wants shelter until he can appeal his eviction.

Counterintuitively, BART Police officers who already threw Terry out once are the reason he stays there. He said the streets are dangerous, and muggings by other homeless



people are common. The gates to the station go down at 12:30am, and Terry sleeps next to them because he knows the BART police will keep the muggers away.

BART argues the new rule is about safety of the passengers. California Building Code 433.3.2.2 states, "There shall be sufficient means of exit to evacuate the station occupant load from the station platforms in four minutes or less."

Though Terry was glad the officers left him alone to sit, the Guardian saw BART police apply the law to other homeless people: usually the ones mumbling to themselves, or, frankly, the dirtiest ones.

The two men in each other's orbit were ousted. One tall and broad-shouldered officer woke the man sleeping in the red jacket.

"Excuse me sir, excuse me. Do you know about the new rules at BART?" he asked. After explaining the ban, he said "This is the first time, so I'll give you a warning, the second time I will cite you. The third time, you go to jail."

The officer recommended services they could call, together. He spoke kindly, even sweetly, but the result was the same as if he had been cruel: The man in the red jacket picked up his cardboard and went out into the streets.

We told Deputy Chief Jennings about the apparent selective enforcement, questioning the law had anything to do with safety. From our four hours of observation at Powell Station, it seemed to be applied only to the dirtiest or rowdiest people, or the ones specifically sleeping, we told him.

"Our policy is someone needs to be conscious, awake, and aware of their surroundings," Jennings told us. "There's no selective enforcement. We only have so many officers, so officers will be drawn more to someone who is not being quiet, or having a problem."

He also told us they had never enforced the building code before because no one had ever thought to,

until the idea occurred to a newly promoted sergeant.

To its credit, BART is making inroads to help the homeless. First, transit officials went to Bevan Dufty, the director of the Mayor's Office on Homelessness.

"I was honest and said we don't have on demand resources and our shelters are full," Dufty told us. The Homeless Outreach Team is stretched to the limit. Dufty suggested BART hire its own help, which it did.

Its first full time Crisis Intervention Training Coordinator, Armando Sandoval, helps pair the homeless at BART stations with housing and other services. He targets his efforts on what BART calls its 40/40 list, which tracks the 40 homeless people that generate the most service calls to BART police. A BART press release said it placed 22 people with services within the last year.

"[Sandoval] hunts them down to see if he can work his magic with these folks," Jennings said.

Supervisor Jane Kim is working with Dufty's office to revamp BART's new policy. "They clearly stretched safety concerns," Kim told us. "It's one thing to offer services, but another to force people out."

BART's Quality of Life service calls doubled from 2013 to 2014, according to a BART quarterly report, generated by complaints like public urination and disturbing the peace.

A BART police officer, who did not want to be named, told us he thinks BART has a hard choice: to let riders feel harassed and unsafe, or to oust people clearly in need of compassion. He said he saw the homeless population in the station swell with "the weather and the economy."

"We have to do what we have to do," he told us. But on the other hand, he said, "It's not against the law to stink."

He's half right. Though being homeless and dirty may not be illegal, it may get you thrown out of a BART station. **SFBG**

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TURF WAR GOES TO VOTERS

A city project that would install artificial turf and stadium lighting at the Beach Chalet soccer fields at the west end of Golden Gate Park has survived numerous challenges over the last four years, including appeals to the California Coastal Commission and the courts. But this November, San Francisco voters will have the final say.

A citizens' initiative that would block the project last week qualified for the ballot after turning in more than 16,000 signatures, collected by the Coalition to Save Golden Gate Park. Yet city officials and supporters of the project — including the City Fields Foundation, which has been installing artificial turf on playing fields around the city in recent years — aren't taking any chances, creating a rival measure sponsored by six members of the Board of Supervisors.

Not only would the supervisors' measure invalidate the citizens' initiative if it gets more votes, but it would make it more difficult to challenge future trail, playground, and playing field projects that would increase the number of users by 50 percent or more.

"We think it's a terrible measure that disenfranchises voters all over the city," Jean Barish, a spokesperson for the Coalition to Protect Golden Gate Park, told the *Guardian*. "It would give the Recreation and Park Department a lot more authority than they have now."

Patrick Hannan, a spokesperson for the City Fields Foundation, worked with supervisors on the rival measure. He denies that it would limit citizens' rights to challenge

future projects.

"The legislation in no way curtails any kind of appeals process," Hannan said. "It says you can't pass a law to stop projects from going forward after they've been approved."

But Hannan couldn't cite any examples of approved projects being later stopped by legislation, and the vaguely worded measure doesn't make clear whether it would preclude citizens from challenging approved projects by initiative or referendum.

Mike Murphy, the official proponent behind the initiative that seeks to stop the Beach Chalet project, said the intent of the supervisors' measure seems to be to limit the public's right to challenge artificial turf projects, which the city measure explicitly said city bodies "shall approve" if they increase playing time and have an approved environmental impact report. (Steven T. Jones)

TWITTER ISN'T DIVERSE

Surprise, shock, flabbergasting awe — these are all completely invalid responses to Twitter's revelation of its diversity figures, which the disruptive San Francisco tech company released July 23 (in a tweet, of course).

Twitter divided its diversity statistics into three categories: tech, non-tech, and leadership. Guess which area had the most white folks? If you guessed tech, you get a (vanilla) cookie.

Twitter's tech employees are 90 percent male. Its ethnic figures are more diverse: tech employees are 58 percent white and 34 percent Asian. Just 1 percent of Twitter's tech-oriented employees are African

American, and 3 percent are Latino. (Joe Fitzgerald Rodriguez)

LANDLORDS SUE OVER TENANT PAYMENTS

San Francisco landlord attorneys filed a lawsuit last week against San Francisco and five tenants in an effort to overturn Sup. David Campos' new law requiring higher relocation assistance payments to tenants evicted under the Ellis Act. But the main plaintiff in the case may not be the helpless victim the suit purports him to be.

Under the recently implemented measure, landlords must now pay the difference between their tenants' current rent and the cost of "comparable" units for two years, as determined by the City Controller's Office. Though many property owners haven't been deterred by the measure, as evidenced by the Ellis Act evictions that continue to sweep the city, a group of landlords and their attorneys filed a lawsuit (*Jerrold Jacoby et al. v. City and County of San Francisco, et al.*) claiming the new law is unjust.

"The city has tried to change the rules on them," said attorney Andrew Zacks, who represents the plaintiffs. "We don't think that is allowed under the law."

Jacoby, the lawsuit's main plaintiff, is an 80-year-old property owner who, according to tenant attorney Joseph Tobener, is a "slumlord" who has mistreated his tenants and failed to adequately maintain his valuable rental property.

"He is in the business of landlord. That is all he does," Tobener, who represents three of the five tenants being sued in the lawsuit, told the *Guardian*. "The lawsuit against the City only used Jacoby as plaintiff because he is a senior...They think this guy Jacoby, a slumlord, is a perfect plaintiff, but they misrepresent this story in their complaint."

One of Tobener's clients, Judith Barrett, is a 62-year-old single mother who teaches English at Galileo High School in San Francisco. She has lived in her current unit for 25 years, and she lives paycheck-to-paycheck.

Barrett, whom Jacoby recently evicted using the Ellis Act, has been involved in protracted legal proceedings with her landlord in the past. Tobener said Jacoby and unit co-owner Jeanmarie Hryshko (Jacoby's ex-wife) have collected more than \$22,500 in illegal rent since October

2009, according to a ruling by the San Francisco Rent Board.

Using a clause in the San Francisco Rent Board's regulations, Jacoby claimed "financial hardship" when sued by Barrett over the illegal rent collection. "He tried to file a hardship exemption for the \$22,500 at the Rent Board and he lost," said Tobener.

Barrett's eviction, according to Tobener, was prompted by a lawsuit filed by tenants that claimed the landlords wouldn't make "even the most basic repairs to the subject unit." The lawsuit, which is still pending, claims that Jacoby and Hryshko have saved hundreds of thousands of dollars over the years, though they have equity of \$1.8 million on the two-unit property.

"That's flat out untrue. There is a chronology that completely undercuts Mr. Tobener's statement," Zacks said, noting that aggressive moves by the tenants — specifically "legal threats" from Tobener — ultimately resulted in the Ellis evictions. "This is exactly why we have the Ellis Act and why it's an important right for property owners. The notion that [Jacoby] should have to pay \$100,000 to stop being a landlord is not only unfair, it's illegal by state law."

The "aggressive moves" in question are chronicled in Tobener's letter to David Wasserman, an attorney involved in the case. Tobener believes Jacoby and Hryshko have no intention of living together, and that they instead hope to get rid of their debt by evicting their rent-controlled tenants. (Jasper Scherer)

MORE MONEY FOR MUNI?

Beating up on Muni and the San Francisco Municipal Transportation Agency is a perennial pastime for many San Franciscans, who will be given the opportunity to put their money where their mouths are this November. Will they be willing to give Muni the money it needs to serve its growing ridership, even at the cost of other city programs and priorities?

The Board of Supervisors July 22 voted narrowly to place Sup. Scott Wiener's Muni funding measure on the fall ballot. It would increase General Fund contributions to the SFMTA as the city population increases, retroactive to 2003 when the current rate was set, giving the agency an immediate \$20-25 million boost to serve the roughly 85,000 new residents the city has added since then.

"For too long City Hall has been slow to prioritize transit funding," Wiener said in a press release. "We are a growing city, and we need to take firm steps to ensure that our transportation system keeps up with that growth. Improving transit reliability and capacity and making our streets safer are key to that goal."

While everyone says they support Muni — even David Looman, the proponent behind the Restore Transportation Balance initiative that seeks more SFMTA funding for cars, which will also appear on that ballot — Wiener has been the rare strong advocate locally for actually giving the agency more money.

Mayor Ed Lee created a \$10 million hole in the SFMTA budget by demanding the repeal of charging for parking meters on Sunday this year, and then he dropped his support for a local increase in the vehicle license fee this year, prompting Wiener to introduce his Muni funding measure, which the mayor would have the authority to terminate if voters approve a VLF increase in 2016. (Steven T. Jones)



WEDNESDAY 30

SCREENING: THE INTERNET'S OWN BOY

David Brower Center, Goldman Theater, 2150 Alston, Berk. 7pm, \$10 advance/\$12 door/\$5 students. This film tells the story of programming prodigy and information activist Aaron Swartz, whose groundbreaking work in social justice and political organizing, combined with his aggressive approach to information access, ensnared him in a legal nightmare that dragged on for two years. It was a battle that ended with the taking of his own life, at the age of 26. The film was directed, written, and produced by Brian Knappenberger. This screening of *The Internet's Own Boy* is part of the David Brower Center's Reel to Real documentary film series.

THURSDAY 31

SAN FRANCISCO WOMEN'S POLITICAL COMMITTEE: SUMMER IN THE CITY AWARDS

Chambers, 601 Eddy, SF. 6-8pm, \$15 for members, \$35 for non-members (includes membership). Join the San Francisco Women's Political Committee in recognizing the 2014 Summer in the City Honorees: Assemblymember Tom Ammiano (Lifetime Achievement award), Sup. London Breed (Inspiration award), and Rebecca Solnit (Local Heroine award).

SUNDAY 3

FUNDRAISER FOR MARTY'S PLACE

1165 Treat, SF. 2-4pm, donation requested. Founded by Richard Purcell and named for his brother Marty, who died of AIDS, Marty's Place is an old Victorian house that served as a place for indigent people with AIDS to call home for nearly 20 years. When Purcell died in August 2011, he left the place to Dolores Street Community Services (DSCS) with the agreement that it would not be sold for 10 years and would remain a place for indigent people with HIV/AIDS. DSCS is now leasing the property to the SF Community Land Trust (SFCLT) which, with the help of LGBT community housing advocates, will set up it up as a co-op for low-income people with AIDS. But funding is needed for renovations so that it can become a co-op for 6-9 low-income individuals with HIV. Visit Marty's Place for this fundraiser, hear live music by Tommi Avicoli Mecca, Lupe Areola, and Joel Mark, and pledge your support. **SFBG**

FOOD + DRINK



BRUSCHETTA-ME MUCHO:
BIONDIVINO'S
NEW POP-UP
PHOTO BY CERI SMITH

Finger lickin' good

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING Fresh seafood, fried chicken, authentic bruschetta, and Eat Drink SF will all inspire overeating this week.

CHOW NOW

The next time you're in North Beach and you — or your guests from out of town — are craving some classic San Francisco seafood, head on over to the new location of **Ferry Plaza Seafood** (653 Union, SF. www.ferryplazaseafood.com), right off Washington Square. While the original location at the Ferry Building Marketplace is no longer with us, this iteration has an actual kitchen, so you'll find an expanded menu with all kinds of hot dishes, not just oysters on the half shell. Dinner service is kicking off first, with plenty of tables in this light-filled spot, and there's a long counter where you can sit and enjoy a variety of quality wines and beers too. In a few weeks, you'll be able to return for happy hour specials and lunch. For now, hours are Mon–Thu 5:30pm–10pm and Fri–Sat 5:30pm–11pm.

This coming weekend (Fri/1 through Sun/3) is **Eat Drink SF** (www.eatdrink-sf.com), with a variety of tasting events, demos, workshops, dinners, and more. A bunch of the city's better chefs will be there, along with fab bartenders,

too. The Grand Tasting Pavilion at Fort Mason will feature busy tastings throughout the weekend, and yours truly is moderating a demo with Fabio Viviani, Sat/2 at 10:30am. Fabio will be preparing orecchiette pasta with pesto, so why don't you join us for some sassy Italian banter? Tickets start at \$30 for single events, but lots of packages for events and pavilion tastings are available. And here's a special offer for all tablehopper friends (that would be you, darling): receive 15 percent off all Lexus Grand Tasting events with the code TABLEHOPPER. Sweet!

BALLIN' ON A BUDGET

Anyone who loves fried chicken is going to want to check out this new pop-up on Tuesday evenings at The Residence (718 14th St., SF) called **Uncle Brother's Chicken** (www.facebook.com/unclebrotherchicken). Wes Rowe, of WesBurger fame, and his brother Walker Rowe are frying up different regional styles of fried chicken — from around the world! — each week. Last week's Southern fried chicken with pimento mac and cheese and fried okra was \$12. There are some other items too, like chicken on a biscuit with pepper jelly and honey butter (\$6). Bwok bwok gobble gobble. 6pm–10pm.

The charming **Biondivino** (1415 Green, SF. www.biondivino.com) wine shop in Russian Hill is host-

ing a fun wine bar and bruschetta pop-up for the next month, Troëggi a Biondivino, and trust, you'll want to check it out. Owner Ceri Smith is hosting Emanuele Fromento of Ai Troëggi of Genova, a well-known natural wine bar that is also famous for its menu of bruschette. For the next month, Biondivino is going to be offering 15 classic kinds of Genovese bruschette, all on Josey Baker bread, with toppings like Taleggio, zucchini, and prosciutto cotto, or the "spussona," with Gorgonzola, onion, and spicy arugula.

Prices range from \$4 to \$12, which will pair well with a variety of natural wines that will be poured in tandem (two sparkling choices, three to five whites, three to five reds, plus a rosé), all for just \$10 a glass. Best of all, come by 5pm–7pm to experience Italian aperitivo, which means you get a complimentary mini bruschetta with pesto, tomato, garlic, and olive oil with your first glass. If you want to hang out some more, you can also order cheese and salumi plates, and tiramisù for dessert. Hours are Wed–Sun 5pm until closing (probably 11pm or so), through Aug. 31. Cin cin! **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: [@tablehopper](https://twitter.com/tablehopper).



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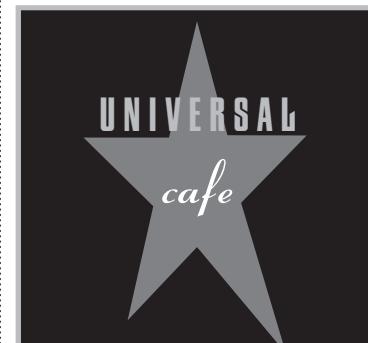


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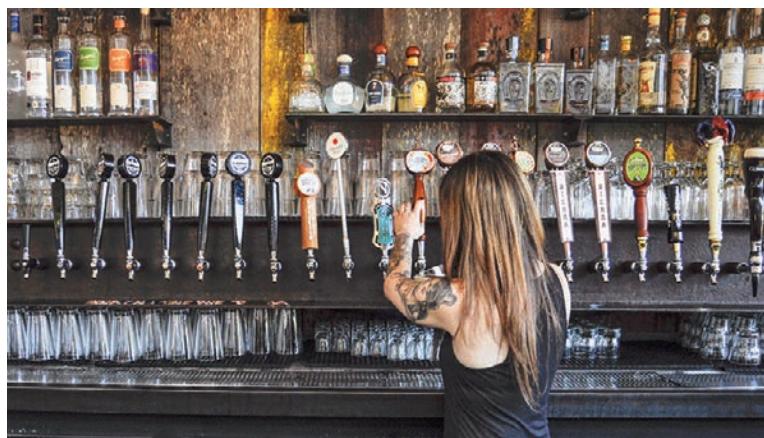
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GUARDIAN PHOTO BY JESSICA CHRISTIAN



Sailing through

BY STUART SCHUFFMAN,
AKA BROKE ASS STUART
culture@sfbg.com

THE WEEKKNIGHTER It opened a couple years ago at this point. Someone had said to me, "Hey man you been to Southern Pacific Brewing yet?" I hadn't even heard of it. "What the fuck is a Southern Pacific Brewing?" I asked. A giant, 10,000-square-foot brewpub had just opened almost directly behind my regular bar, The Homestead, and, like, two blocks from my apartment — and I hadn't even heard of it. Well maybe it's because it's not my apartment anymore, I thought to myself. I'd recently moved out of the neighborhood after breaking up with my long-term girlfriend and was sleeping on my cousin's couch... for a few months.

You know, just some SF shit.

It seemed like my life, my neighborhood, and my city were all spiraling, not exactly out of control, but past mere comprehension. Besides the upheaval of my personal life, San Francisco was just beginning to swell with some kind of sickness, one that it had somehow survived a decade before. And my neighborhood, the Mission, seemed to be the place on San Francisco's body where the sores of the Money Virus were showing the most. Restaurants were opening on Valencia faster than zippers at the (soon-to-be-closed) Lusty Lady, and little shops and bookstores that had been around for decades were getting tossed out with the trash.

But the thing that worried me the most was that I, Broke-Ass Stuart, the guy who likes to think he knows this city better than anyone, hadn't even heard of Southern Pacific Brewing. "Have I lost a step?" I wondered. I knew I had to check it out.

All anyone had really said about Southern Pacific Brewing (620 Treat Ave, SF, www.southernpacificbrewing.com) was that it was HUGE! The ceiling is probably 2.5 stories high and the old warehouse space holds not just the bar-restaurant but also the entire brewing operation as well. I noticed all this when I walked in that first night, despite the fact that I was pretty trashed. I'd downed some booze at Dear Mom, banged a few back at Bender's, hoovered some shots at the Homestead, and then sauntered into Southern Pacific. I was drowning in heartbreak and — that friend's couch — numbing backache.

"It is huge," I said to whichever of my no-goodnik friends I was with that night. We took in the environs. There was a sizable crowd, lots of good-looking people who probably would've been terrified to go that deep into the Mission a few years before. Thrillist or something like that had just blown the place up that day so all the Chads and Madisons from other parts of the city were there to explore a "hot new neighborhood spot," I figured.

And then I looked around some more and saw plenty of Mission locals and natives whom I'd spent my twenties running around the neighborhood dive bars with. It was a good mix of everything the Mission was at the moment, for better and for worse. I liked the place immediately.

A bit later I ran into a girl I hadn't seen in awhile and we talked about the city and its changes and about all the things that happen to you while you're trying to grow up. And then it was last call and my friends were gone so the girl took me home with her. I hadn't slept in a bed in a long time, so for at least that night my heartache and my backache were put to rest. **SFBG**

Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at www.brokeassstuart.com

THE SELECTOR



BRING SOME HERBAL
REFRESHMENTS

WEDNESDAY/30

BU DOS BAND

If you ever hear someone say they find instrumental music boring, all you need to do is point them in the direction of the Budos Band, a 10-



to 13-member (depending on the year) Afro-soul group that collectively, with its energetic meanderings through jazz and deep-pocket funk with just the right smattering of British invasion pop-sweetness, commands more attention on stage than many a lead singer I've seen. Daptone Records labelmate Sharon Jones is having a banner year — and with the Budos' first album since 2010, *Burnt Offering*, due out Oct. 21, we imagine the record company is too. Head to the Independent prepared to get sweaty. (Emma Silvers) 8pm, \$25

The Independent
628 Divisadero, SF
www.theindependentsf.com

THURSDAY/31

MATTHEW CURRY

Matthew Curry may only be 19, but the burgeoning blues guitarist has already had a career that many musicians spend their entire lives trying to accumulate. The Normal, Ill., native recently came off a summer tour with Bay Area legends the Steve



Miller Band and has already released an acclaimed album made up entirely of originals. His music isn't just Stevie Ray Vaughan rehashing either — his first disk, *Electric Religion*, is made up of tracks that explore dynamics, confessional lyricism,

and modern production. "Bad Bad Day," an almost seven-minute jam with prolonged solos by all members of the band, is exhilarating. When Curry comes in on vocals four minutes in, he sounds like a gruff and aged Southern bluesman of the '50s; he's that throwback and that mature. Along with his band, The Fury (which is made up of equally talented players who are, on average, about twice Curry's age), the group is in the midst of a cross-country odyssey that sees them opening for the Doobie Brothers and Peter Frampton. Yoshi's will provide a break from larger venues and a chance to see Curry's intricate guitar work up close. (David Kurlander)

8pm, \$12-14

Yoshi's
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

PRETTY IN INK

Featuring highlights from the personal archives of comics historian Trina Robbins, *Pretty In Ink* (Fantagraphic Books) looks at the work of some of the top women cartoonists from the early 20th century, including Ethel Hays, Edwina Dumm, Nell Brinkley, and Ramona Fradon. An exhibit of the same name is on display at the Cartoon Art Museum, with original artwork, photographs, and other rare items featuring characters such as Miss Fury and Flapper Fanny — don't miss your chance to head down tonight for a reception and party celebrating both, where Robbins will be on hand to autograph the 'toon-filled tome. (Sean McCourt)

6-8pm, free
Cartoon Art Museum
655 Mission, SF
(415) CAR-TOON
www.cartoonart.org

FRIDAY/1

OMAR SOULEYMAN

Though Syrian singer Omar Souleyman's been performing for two decades and allegedly has over 500 releases to his name, you may not have heard of him until recently. Formerly a regular performer at weddings in Syria, Souleyman performs dabke music, meant to accompany the traditional line dance of the same name. Wild videos of these dances and performances found their way onto YouTube and attracted the



"RAPTURE,
SUCH AS
I HAD
NEVER
KNOWN...
SURGED
THROUGH
ME! THAT
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TAUGHT ME
THAT MY
'SOPHISTICAT-
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LOVE AND
MARRIAGE
WERE PHONY!
THIS WAS
THE ONLY
REAL THING
IN LIFE!"

Valerie Barclay

PRETTY IN INK
SEE THURSDAY/31



attention of Seattle label Sublime Frequencies, which released several compilations of his work and brought him to the attention of the world's music cognoscenti. A Four Tet-produced album and a few inexplicable Björk remixes later, he's become something of an underground star, performing for audiences across the world — including in San Francisco, where he's set to most likely fill The Independent tonight. (Daniel Bromfield)

9pm, \$20
The Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

XIU XIU

Twelve albums and 15 years in, Xiu Xiu remains one of the most fearless and uncompromising bands in the American rock underground. Bandleader and songwriter Jamie Stewart speaks to the part of the brain that craves the twisted and taboo, but doesn't dare make itself known. At best, he's like that friend

you can talk
to about
just about
any-
thing;
at



worst, he's like your own fears, screaming in your ears and telling you everything you're thinking is sick and wrong. Approaching Xiu Xiu's music takes mental preparation and a certain mindset. But if you think you're ready, put on one of its records (I'd recommend *Knife Play* or *Fabulous Muscles*, but they're all good) and trek out to see the band at Bottom of the Hill. (Daniel Bromfield)

9:30pm, \$14
Bottom of the Hill
1233 17th St, SF
(415) 626-4455
www.bottomofthehill.com

CONTINUES
ON PAGE 20 >>

FRIDAY/1

CONT>>

REAL ESTATE

As members try to shrug off the stereotype of a "beach band," there's something about Real Estate's mellow guitar pop that resonates with listeners, telling them the band definitely isn't the modern Jersey equivalent of the Beach Boys. Shaking off a reliance on overdubs, the band recorded almost every take on its newest album, *Atlas*, live, which bodes well for the Fillmore's audience tonight. Grab a friend who doesn't babble about housing prices when you ask if they like Real Estate and prepare for a musical journey of sorts, as the tracks on *Atlas* are meant to compose a personal road map for the listener. (Amy Char)

With Kevin Morby, Corey Cunningham

9pm, \$22.50

The Fillmore

1805 Geary, SF

(415) 346-3000

www.thefillmore.com

BRAINWASHING THE RIDE

Seldom has there been a more romantic musical coupling than that of Katie Ann and MC Zill. Ann, an indie singer who recently recorded her



debut album, the heart-wrenching *The Ride*, at Goo Goo Dolls frontman Robbie Takac's studio in New York, met the socially conscious Zill (his website is mcofpositivity.com) during her recording process, when she hit his car during a stressful day of outtakes. Their friendship morphed into an engagement, and the two took to the road to spread their music together. The juxtaposition of Ann's redemptive lyrics and Zill's existential queries evoke the power pop/hip-hop mashup of later Eminem. The artists have fused the songs from their debuts into alternately sung and rapped tracks that promise an evening of emotional and stylistic fluctuation. (David Kurlander)

8pm, \$10

50 Mason Social House

50 Mason, SF

(415) 433-5050

www.50masonsocialhouse.com



BAD SUNS
SEE MONDAY/4

SATURDAY/2

FILM NIGHT IN THE PARK: *CLUELESS*

Watch a movie alone on your couch Saturday night? As if! This week's free film screening, 1995's *Clueless*, is timeless. *Way* timeless. Forget about feeling like a heifer and happily gorge on ice cream from Bi-Rite, a community partner of the outdoor film series, before the movie begins — don't forget to bring some herbal refreshments. Tonight's selection is this summer's third movie in the series, following mid-July's *Frozen*, and let's be real, Coolio's "Rollin' With My Homies" totally has more musical merit than that annoying song about a snowman. And sure, this isn't LA, but the event still offers valet — bicycle valet, that is. So it's totally okay



if you're a virgin who can't drive. (Amy Char)

Dusk, free

Dolores Park

19th St. & Dolores, SF

(415) 554-9521

www.sfmtf.squarespace.com

ART + SOUL BLUES & BBQ BLOWOUT

Live blues music all day in the sunshine, paired with barbecue cooked up by 40 top "pitmasters" from all over California. Need I say more? Oakland's Art + Soul festival has long been a gem in the city's cultural crown, with visual art, kids' activities, and killer musical lineups, this year drawing old-school local favorites like Tommy Castro and the Painkillers and "Oakland Blues Divas" Margie Turner, Ella Pennewell, and more for a showcase presented by the Bay Area Blues Society. How good will the barbecue be? Mayor Jean Quan is presenting California "Chef of the Year" Tanya Holland of Oakland's Brown Sugar Kitchen and B-Side BBQ with a key to the city. So, you know: Officially, city-decreed, smokin'. (Emma Silvers) Through Sun/3, noon to 6pm \$10 adults, \$7 seniors and youth, kids 12 and under free 14th and Broadway, Oakl. www.artandsoul{oakland}.com

SUNDAY/3

THE SURGEON QUEENS

This quick documentary, which celebrates the 100th anniversary of iconic Jewish fishmongers/New York deli nosh-purveyors Russ & Daughters, is a must-see for delicatessen aficionados, or food history buffs, or, you know, anyone who likes to get really hungry while watching movies. At the film's center are 100-year-old Hattie Russ

Gold and 92-year-old Anne Russ Federman, the daughters after which the store was named and the heirs to their family's culinary Lower East Side legacy; guest appearances by loyal celebrity fans of the store include Maggie Gyllenhaal, Mario Batali, and Supreme Court Justice



Ruth Bader Ginsberg. (Emma Silvers)

12:15pm, \$14 (as part of SFJFF)

The Castro Theatre

429 Castro, SF

www.sfjff.org

MONDAY/4

BAD SUNS

The 2012 release of "Cardiac Arrest" was supposed to be a one-time deal from Bad Suns — the band planned to have only one song to its name. But not surprisingly, the catchy, sleek track caught people's attention and blew up on the radio. Opening for groups such as Geographer and The 1975 in the past year or so, the LA-based band finally sets out on its own tour to promote its debut LP, *Language & Perspective*. With a more impressive repertoire than the members might've imagined, the

album is composed of sunshine-infused '80s-tastic New Wave tunes. Fellow Southern California musical compadres Klev and Hunny join Bad Suns tonight. (Amy Char)

With Klev, Hunny
8pm, \$15
The Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

TUESDAY/5

CLAP YOUR HANDS SAY YEAH

Even Clap Your Hands Say Yeah couldn't have predicted the impact the unassuming Philly band's



self-titled debut had on the music world when it dropped in 2005. First blogs hopped on the hype, then Bowie and Byrne, then *The Office*. Seemingly overnight, the band and its leader Alec Ounsworth became one of the most polarizing entities in the indie world, at once beloved and derided for their off-kilter vocals and bizarro art-pop. Their second album, *Some Loud Thunder*, helped members shake off some of the buzzband backlash they'd accumulated, but now that they're practically elder statesmen, their fan reputation is only growing. Catch the band at The Independent — before music critics decide they were the Talking Heads of their time in 10 years. (Daniel Bromfield)

9pm, \$20

The Independent

628 Divisadero, SF

(415) 771-1421

www.theindependentsf.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 835 Market Street, Suite 550, SF, CA 94103; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

MUSIC



Of borders and love songs

Diana Gameros brings her unique musical perspective to the YBCA's MEX I AM Festival

BY EMMA SILVERS

esilvers@sfbg.com

LEFT OF THE DIAL The way in which Diana Gameros first came to America is a world away from the heart-wrenching images we're currently seeing in the news media of children who've been sent, on their own, to the U.S. border from Honduras, Guatemala, and El Salvador. At 13, she arrived on an airplane from her home city of Juarez, Mexico; the plan was to stay with an aunt who lived in Michigan for the summer. When Gameros visited her cousin's school there, and saw that it had a swimming pool, among other luxurious-seeming facilities, her aunt asked if she wanted to go to that school and learn English. Gameros couldn't say yes fast enough. She wound up staying three years, returning to Mexico for the second half of high school, and then moving back to the U.S. for college.

So no, no one ever sent her out on foot for the border, hoping that on the other side lay someone or something that could mean a brighter future.

And yet: "I'm kind of a fanatic when it comes to following this country's immigration system and its history," says Gameros, now a fixture in San Francisco's singer-songwriter scene for her thoughtful, melodic story-songs that contain both English and Spanish (she's been referred to as the Latin Feist).

"I think there's a lot that most American people don't know. You hear people judging, calling these parents irresponsible...it's so much more complicated than that," she says. "People don't know how the U.S.'s actions have affected these countries. People are risking their children's lives because they need to be here. It's not for the American dream, they're not here to buy a nice car, a big house. They're here because they want to eat, have a roof over their heads, fulfill basic necessities. It's frustrating. There's so much ignorance."

Her unique perspective on border issues is one reason Gameros was selected to perform at MEX I AM: Live It to Believe It, a nearly weeklong festival organized by the Yerba Buena Center for the Arts in conjunction with SF's Consulate General of Mexico. Bringing together musicians, actors, visual artists, and academics from throughout



Mexico from July 31 through Aug. 5, the festival includes classical, indie, and pop music and dance, lectures and discussion of Mexico's achievements and challenges, and a meeting of minds around border issues.

The program in which Gameros will perform, on the evening of Friday, Aug. 1, is called "Ideas: North and South of the Border," and aims to explore innovation in the sciences, arts, and culture in Mexico. Among the other speakers: astronaut Jose Hernandez, who grew up in the Central Valley as the son of immigrant farmers; he'll discuss his journey from childhood (he didn't learn to read or speak in English until he was 12) through getting a degree in electrical engineering and eventually being tapped by NASA. Rosario Marin, the first Mexican-American woman to serve as Treasurer of the United States, will also be present, along with Favianna Rodriguez, a transnational visual artist whose work "depicts how women, migrants and outsiders are affected by global politics, economic inequality, patriarchy and interdependence" and the director of CultureStrike, an arts organization that works to organize artists, writers, and performers around migrant rights.

On the afternoon of Saturday, Aug. 2, actress-dancer Vicky Araico will perform her award-winning monologue *Juana In a Million*, which chronicles an undocumented immigrant's quest to find home.

The other musical performances throughout the week run the gamut from Natalia Lafourcade, a two-time Latin Grammy winning pop singer, to Murcof + Simon Geilfus, an electronic audiovisual collabora-

tion, the award-winning percussion ensemble Tambuco, renowned composer and jazz musician Hector Infanzon, and more.

Gameros, whose 2013 album *Eterno Retorno* (Eternal Return) features a song called "SB 1070" (after the racist Arizona law designed to prosecute undocumented immigrants), says she thinks her music can be a subtle form of education, an artistic entry point for people who might not know or think much about immigration issues.

"It's a topic that touches me deeply, so my protest music is my offering, my way to say I'm with you and I stand with you," she says. "Though if you listen to my lyrics you might think many [songs] are love songs, or written to a lover who didn't treat me right."

Gameros adds that she hopes the Latino community in San Francisco will embrace the festival and show up, a sentiment that carries a particular weight as housing prices in areas like the Mission are changing the local face of the local Latino population. "Unless it's the symphony doing something with a Mexican artist, we don't really have access to events like this that are mainstream cultural celebrations, normally," she says. "And there's such a fascinating group of people all here for it — I just hope as many people as possible take advantage of it, that they come and hear these stories we have to tell." **SFBG**

MEX I AM: LIVE IT TO BELIEVE IT

July 31 through Aug. 5, prices and times vary
Most events at Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2700
www.ybca.org/mex-i-am

FRIDAY NIGHTS AT THE de Young GOLDEN GATE PARK



Are you free Friday night? We are.

August 1 • 6–8:30 PM

Have you had a chance to see the de Young's special exhibition *Modernism from the National Gallery of Art*, featuring works by American greats such as Roy Lichtenstein, Robert Rauschenberg, Jasper Johns, Frank Stella, Mark Rothko, and Ellsworth Kelly? Enliven your Friday evening by viewing art, grabbing a cocktail, and enjoying live music by Violinjazz.

- Artist Demonstration: Modern Prints by Calixto Robles and Alexandra Blum
- Closing Reception: *Monsters and Robots*, by Artist-in-Residence Joshua Margolis
- Mixed-media art-making stations with craft projects inspired by special exhibition *Modernism from the National Gallery of Art*

Fees apply for permanent collection and special exhibition galleries, dining, and cocktails.

deyoungmuseum.org/fridays
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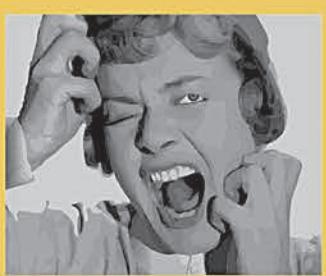
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THRU OCT 5
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AUG 6 - AUG 24 • OBJECT
OF TRANSFORMATION



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MUSIC PLAYLIST

FOR MORE MUSIC CONTENT VISIT
SFBG.COM/NOISE

Snap sounds

Quick takes on new releases



LYkke Li

I NEVER LEARN

(LL/Atlantic)

Lykke Li is a pop star who surrounds herself in clouds of reverb, so the obvious reference point for her music is Phil Spector's '60s girl-group productions. But strip away the layers of sound and her third album, *I Never Learn*, is essentially a set of adult-contemporary ballads that would slot nicely into any KOIT lineup. These songs are personal rather than universal, introverted rather than extroverted, subtle and slight rather than big and dumb — though there are some pretty shameless hooks on this album, ready-made for festival sing-a-longs.

Li and her production team took a gamble on taking the brutally-short approach to this album; it's only nine songs over 33 minutes, and music this fluid usually needs more room to splash around. But these songs are rich enough in content that each one feels like an event. "Just Like A Dream" and "Silver Line" have great choruses, while "Gunshot" and "Heart of Steel" feature neat production touches (slinky organ and twangy Morricone guitar, respectively). The album's highlight is undoubtedly "Love Me Like I'm Not Made Of Stone," a great acoustic ballad that could make it onto the charts with a bit more exposure.

in about 10 years that still might have the power to shock people, it also has more ill-advised moments than usual.

The main edge *Angel Guts* has musically over past Xiu Xiu albums is the change in Stewart's voice. The vulnerability and hurt remains, but it's overshadowed by a commanding deepness. The porn ode "Black Dick" wouldn't be effective if he didn't sing it with such power. But then we have him screeching "IT TASTES LIKE A COOKIE" for no reason, opening and closing the album with shameless noise, delivering monologues that scan as melodramatic even by Xiu Xiu standards. Though *Angel Guts* is flawed, it's the band's most engaging listen in a decade, and it also features two of its best songs to date: the Michael Jackson-like "Stupid In The Dark" and "Adult Friends," the most terrifying aging ballad I've ever heard.



RICKY EAT ACID

THREE LOVE SONGS

(Orchid Tapes)

There are 12 songs on this album, none of them are really about love, and if you put this on during an acid trip you'd probably be in ultimate entrapment by track four. Sam Ray's ironic streak has always been pretty obvious — he's got a folk project called Julia Brown (he's not really a girl, haha) and previously performed under the name Teen Suicide. But as annoying as indie-rock irony can be, Ray can get away with it simply on the virtue of how sincere his music is. As on his wonderful Julia Brown debut *To Be Close To You, Three Love Songs* evokes the mundane but beautiful — empty rooms, road crews working late at night, light filtering through curtains.

As such, it's a great all-purpose ambient album. Just about any situation could easily be soundtracked by a track on this album; while the first half of the record is a bit melancholy and might ruin your day in the wrong context, the second half is playful and almost goofy. There are better ambient albums for specific situations, but if I can't think of the proper music pairing for a certain environment, I'd feel safe turning to *Three Love Songs*. (Daniel Bromfield)



XIU XIU

ANGEL GUTS: RED CLASSROOM
(Polyvinyl)

Xiu Xiu has always been a bit silly. Though Jamie Stewart's long-running project is often brutal in its emotional honesty, there's no denying how over-the-top Stewart's gasping vocals are, how absurd their lyrics can be. *Angel Guts: Red Classroom* continues this trend, and it's more theatrical than ever. And while this is the first Xiu Xiu album

MUSIC NIGHTLIFE

BY MARKE B.
marke@sfbg.com

SUPER EGO Tired of dead kids in your news feed? Totally over arguing about who has the right to bomb whom? Sick of Ebola outbreaks, aching over the latest insurgency, exhausted from endless eco-snafus?

Ready to throw your hand up over this whole stupid humanity thing in general?

There is a place where you can, in fact, throw up your hands! It is called the dance floor, duh. And if you're feeling so depressed you can hardly leave the house, I tell you this: Force yourself to go dancing somewhere, anywhere. You won't regret it. That was basically me last weekend (even little fairies get the blues) and, seriously, the healing power of nightlife — and daylife, for there's much canoodling to be had in the bright sun — really rebooted my outlook. No longer was I terrified of life itself, or even the Internet.

Bonus: People tend to shut up on the dance floor, too, unless they're singing along. Sweet, sweet consensus at last.

JUST BE

Known here mostly for his wonderfully freaky work as Bushwacka, Matthew B's Just Be guise digs a little deeper into global electronic textures — while still retaining all the funky joy we love. He's heading up the weekly Base party, now moved to Monarch.

Thu/31, 9:30, \$10. Monarch, 101 Sixth St, SF. www.monarchs.com

FREEDOM

Temple nightclub is closing for major renovations — bid it a brief adieu at this powerhouse nu-disco night with Carlos Alfonzo and Infusion, Tobin Ellsworth, Trevor Pearson, Neon Neo, and Imani aka Guardian coverboy Nebakaneza. Thu/31, 10pm, \$5, 18+. Temple, 540 Howard, SF. www.templesf.com

MAGDA MAKES IT BETTER, FRI/1.

Lean in

MAGDA

Detroit homegirl (and Berlin superstar) Magda is a true artist on the decks, expanding everyone's musical ear — techno is treated like a canvas, with rave-y effects, goofy soundtrack excerpts, and classic house surprises spattered across it with a jazz-like improvisatory aesthetic. Great, fun stuff.

Fri/1, 9pm-4am, \$13-\$20. Public Works, 161 Erie, SF. www.publicsf.com

DIS-CO-TEQUE

If you've ever dreamed of hearing deepest disco tracks played on a hypermodern sound system by some real-deal players, pack up your sequined clutch and twirl down to Mighty to hear DJs Bus Station John, Anthony Mansfield, and Steve Fabus. Open bar 9pm-10pm!

Fri/1, 9pm-2:30am, free before 11:30 with RSVP at [discothequemighty.eventbrite.com](http://eventbrite.com), \$10 after. Mighty, 119 Utah, SF.



GLENN JACKSON

Oakland's Mr. Jackson isn't afraid to pull the house rug out from under you and send you on a trip up the stars. Gorgeous grooves delivered with an up-to-the-minute sensibility, at the ever-awesome Push The Feeling monthly.

Sat/2, 9pm, \$5. Underground SF, 424 Haight, SF.

GO BANG!

Disco-mania! One of the sweetest crate-diggers on the scene, Kenneth L. Kemp, joins Eddie House and Go Bang residents Sergio and Steve Fabus for this spangly monthly get-down full of fabulous peeps and "atomic action."

Sat/2, 9pm-3am, \$7. The Stud, 399 Ninth St, SF. www.facebook.com/gobangsf

MADE IN SF

Local stuff writ large: a smorgasbord of food vendors (hello Alicia's Tamales!), tons of entertainment, and DJs including classic house wiz Mark Farina, Latin funkateers Senor Oz and Pleasuremaker of Afrolicious, and chill beatmaster Theory.

Sat/2, 6pm-3:30am, \$10 until 9:30pm, \$15-\$20 after. Public Works, 161 Erie, SF. www.publicsf.com

MOM ON MARS

A weekly sunny Sunday patio dance-bunch with full bar, food from Soul Groove, and tunes from the incredible Motown on Mondays crew at Mars Bar.

What more do you need?

Sundays, 11:30am-3:30pm. Mars Bar, 798 Brannan, SF. www.facebook.com/marsbarsf

OUTPOST

A cosmic garage-bass-techno colo-

ny roots itself in Lower Haight one Sunday every month: August sees Dr.

Sleep at the controls, with DJs CZ, Nacht, and CM-4 backing up on the bridge.

Sun/3, 9pm, free. Underground SF, 424 Haight, SF. [SFBG](http://www.sfbg.com)

HEMLOCK

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WED 7/30 EXHAUSTED PRAYER (LA), 8:30PM \$7 Infinite Waste, Cyanic

THURS 7/31 ADAM WIDENER, 8:30PM \$6 Those Howlings (Austin), Jet Trash

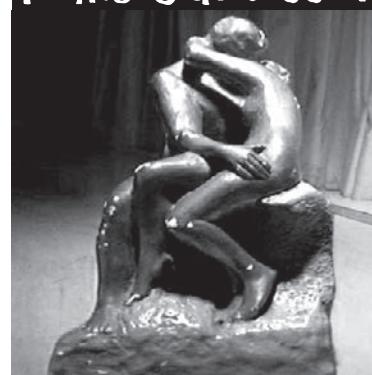
FRI 8/1 SOFT BOMBS, 9PM \$8 The Moore Brothers, The Rabbles

SAT 8/2 ROTFEST 5: The Loudmouths, 6PM \$10 Slouching Stars, Society Dog, Exploding Castro Cigars, We Could Be Friends, Raging Malcontents, Off The Grid (Hilo HI), more

SUN 8/3 Sweet Ghosts, 8:30PM \$7 (member of Calexico), The Human Condition

www.hemlocktavern.com

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Trammell with Amber McZeal), 7:30pm, \$10-\$15.

SOUL**Monarch:** "Color Me Badd," coloring books and R&B jams with Matt Haze, DJ Alarm, Broke-Ass Stuart, guests, Wednesdays, 5:30-9:30pm, free.**WEDNESDAY 30****ROCK****Bottom of the Hill:** Free Salamander Exhibit, Dead Rider, Faun Fables, 9pm, \$12-\$14.**Brick & Mortar Music Hall:** Unconditional Arms, King Woman, Whatfunlifewas, 9pm, \$5-\$8.**El Rio:** Ruby Pins, Silver Shadows, Quaaludes, Penny Machine, 9pm, \$7.**Elbo Room:** Fleece, Michael & The Strange Land, Ultralight, Baus, 9pm, \$6.**Hemlock Tavern:** Exhausted Prayer, Infinite Waste, Cyanic, 8:30pm, \$7.**Knockout:** Inciter, No Captains, Hopi Astronaut, Pony Fight, 8:30pm, \$8-\$10.**Milk Bar:** Spindrift, Down Dirty Shake, The Spiral Electric, DJ Al Lover, 8pm, \$8-\$12.**Rickshaw Stop:** GRMLN, Everyone Is Dirty, Mall Walk, 8pm, \$10.**DANCE****Beaux:** "BroMance: A Night Out for the Fellas," 9pm, free.**Cafe:** "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.**Cat Club:** "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.**Club X:** "Electro Pop Rocks," 18+ dance party, 9pm, \$10-\$20.**DNA Lounge:** "Go Deep!," 18+ dance party, 9pm, \$10-\$15.**F8:** "Housepitality," 9pm, \$5-\$10.**Lookout:** "What?," 7pm, free.**Madrone Art Bar:** "Rock the Spot," 9pm, free.**MatrixFillmore:** "Reload," w/ DJ Big Bad Bruce, 10pm, free.**Q Bar:** "Booty Call," w/ Juanita More, 9pm, \$3.**HIP-HOP****Sklark Bar:** "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.**ACOUSTIC****Cafe Divine:** Craig Ventresco & Meredith Axelrod, 7pm, free.**Fiddler's Green:** Terry Savastano, Every other Wednesday, 9:30pm, free/donation.**Hotel Utah:** Matt Wertz, Keeley Valentine, 8pm, \$20.**Plough & Stars:** The Toast Inspectors, 9pm**Union Square Park:** Ukulenny, 12:30pm, free.**Yoshi's San Francisco:** Time for Three, 8pm, \$21-\$23.**JAZZ****Amnesia:** Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7pm, free.**Balancore:** "Cat's Corner," 9pm, \$10.**Burritt Room:** Terry Disley's Rocking Jazz Trio, 6pm**Cafe Claude:** Lori Carsillo, 7:30pm, free.**Jazz Bistro at Les Joulins:** Charles Unger Experience, 7:30pm, free.**Le Colonial:** The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.**Level III:** Sony Holland, 5-8pm, free.**Savanna Jazz Club:** Savanna Jazz Jam with Eric Tillman, 7pm, \$5.**Top of the Mark:** Ricardo Scales, Wednesdays, 6:30-11:30pm, \$5.**Zingari:** Suzanna Smith, 7:30pm, free.**INTERNATIONAL****Bissap Baobab:** "Baobab!," timba dance party with DJ WaltDizg, 10pm, \$5.**Cafe Cocomo:** "Bachatalicious," w/ DJs Good Sho & Rodney, 7pm, \$5-\$10.**Cigar Bar & Grill:** Cachimba, 8pm**Independent:** The Budos Band, 8pm, \$25.**Make-Out Room:** "International Freak Out A Go Go," w/ resident DJs Ben Bracken, Bobby Ganush, Mark Gergis, and Special Lord B, 10pm, free.**Rite Spot Cafe:** Redwood Tango Ensemble, 8:30pm**BLUES****Biscuits and Blues:** Alvon Johnson, 7:30 & 9:30pm, \$15.**Boom Boom Room:** Dr. Mojo, 9:30pm, free.**Saloon:** Lara Price, 9:30pm**Union Square Park:** Eddie Neon Project, 6pm, free.**EXPERIMENTAL****San Francisco Community Music Center:** 13th Annual Outsound New Music Summit: PoetryFreqs, w/ Pitta of the Mind (Maw Shein Win & Amanda Chaudhary), ruth weiss with Doug Lynner, and Watkins/Trammel/McZeal (Zachary James Watkins & Marshall

Red Poppy Art House: The Villalobos Brothers, 7 & 8:45pm, \$20-\$25.

SFJAZZ Center: Vinicius Cantúaria, in the Joe Henderson Lab, -Aug. 3, 7 & 8:30pm, \$30.**Sheba Piano Lounge:** Gary Flores & Descarga Caliente, 8pm**Yerba Buena Gardens:** Latin Jazz Youth Ensemble,Fri-Sat, Aug 1-2
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12:30pm, free.

BLUES

50 Mason Social House: Bill Phillippe, 5:30pm, free.
Biscuits and Blues: Lance Canales & The Flood, 7:30 & 9:30pm, \$15.
Saloon: T-Wrex & The Primitive Rhythm, 4pm; Charles Wheal, 9:30pm
Yoshi's San Francisco: Matthew Curry, Daniel Castro, 8pm, \$12-\$14.

COUNTRY

McTeague's Saloon: "Twang Honky Tonk," w/ Sheriff Paul, Deputy Saralynn, and Honky Tonk Henry, 7pm
Parlor: "Honky Tonk Thursdays," w/ DJ Juan Burgandy, 9pm, free.

EXPERIMENTAL

Royce Gallery: The ROOM Series: The Body Electroacoustic, w/ Pamela Z, Donald Swearingen, Jon Leidecker, Kadet Kuhne, Suki O'Kane, Giselle Eastman, 8pm, \$10-\$15.
San Francisco Community Music Center: 13th Annual Outsound New Music Summit: Guitars, w/ Henry Kaiser, Amy Reed & Ross Hammond, Noah Phillips & John Finkbeiner, and Sandy Ewen & Jakob Pek, 8:15pm, \$10-\$15.

FUNK

Boom Boom Room: Yo Mama's Big Fat Booty Band, DJ K-Os, 9:30pm, \$10-\$15.

FRIDAY 1

ROCK

Amoeba Music: Real Estate, 1pm, free.
Bottom of the Hill: Xiu Xiu, Circuit des Yeux, Father Murphy, 9:30pm, \$12-\$14.
DNA Lounge: El Elle, Dot Punto, Ishi, The Y Axes, 8:30pm, \$8-\$10.
Hemlock Tavern: The Soft Bombs, The Moore Brothers, The Rabbles, 9pm, \$8.
Milk Bar: Religious Girls, Aan, Yassou Benedict, DJ Nathan Blaz, 8:30pm, \$8-\$10.
Rickshaw Stop: David Kligour & The Heavy Eights, Shifting Sands, The Mantles, 9pm, \$12-\$14.
Slim's: Foxy Shazam, Stop Light Observations, Mystic Knights of the Cobra, 9pm, \$16.

DANCE

1015 Folsom: "Nomadic Caravan," w/ Hucci, Ill Gates, David Starfire, Bogl, Hood Prisms, Timmy Tutone, Muppet Punk, Sayer, Portal, D Majik, DJ Dragonfly, Northstar, Wala, Sixis, Dakini, 10pm, \$20-\$30.
Amnesia: "Brass Tax," w/ resident DJs JoeJoe, Ding Dong, Ernie Trevino, Mace, First Friday of every month, 10pm, \$5.
Beaux: "Manimal," 9pm
The Cafe: "Boy Bar," 9pm, \$5.
Cat Club: "Strangelove: A Tribute to Depeche Mode," w/ DJs Tomas Diablo, Melting Girl, Daniel Skellington, and Donimo, 9:30pm, \$8
Cellar: "F.T.S.: For the Story," 10pm
EndUp: "Trade," 10pm, free before midnight.
The Grand Nightclub: "We Rock Fridays," 9:30pm
Infusion Lounge: "Flight Fridays," 10pm, \$20.
Madrone Art Bar: "Dirty Rotten Dance Party," w/ Kap10 Harris, Shane King, guests, First Friday of every month, 9pm, \$5.
MatrixFillmore: "F-Style Fridays," w/ DJ Jared-F, 9pm
Mercer: "All of the Above," w/ King Most, Freddy Anzures, Marky, 9pm, \$10 (free before 10pm).
Mighty: "Dis-co-theque," 10pm
OMG: "Deep Inside," 9pm, free.
Powerhouse: "Nasty," First Friday of every month, 10pm, \$5.
Public Works: Magda, Vincenzo, Galen, Solar, Mark Slee, MossMoss, 9pm, \$13-\$20.
Q Bar: "Pump: Worg It Out Fridays," w/ resident DJ Christopher B, 9pm, \$3.
Ruby Skye: Project 46, Cole Plante, 9pm, \$20-\$30.
Virgil's Sea Room: Virgil's Sea Room 1-Year Anniversary Party, w/ DJs Jamie Jams & Miss Pop, 9pm, free.

HIP-HOP

EZ5: "Decompression," Fridays, 5-9pm
Mezzanine: "Future Fridays," w/ Lil Jon (DJ set), 9pm, \$20-\$50.

ACOUSTIC

Red Poppy Art House: Mad Noise, 7:30pm, \$10-\$15.

Sports Basement: "Breakfast with Enzo," w/ Enzo Garcia, 10am, \$5.
St. Cyprian's Episcopal Church: First Fridays Song Circle, First Friday of every month, 7pm, \$5-\$10.

JAZZ

Atlas Cafe: The Emergency Ensemble, First Friday of every month, 7:30pm, free.
Bird & Beckett: Don Prell's SeaBop Ensemble, 5:30pm, \$10 suggested donation per adult.
Cliff House: John Kalleen Group, First Friday of every month, 7pm
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.
Level III: Sony Holland, Wednesdays-Fridays, 5-8pm, free.
Royale: Wrapped in Plastic, First Friday of every month, 9pm, free.
Top of the Mark: Black Market Jazz Orchestra, 9pm, \$10.
Zingari: Joyce Grant, 8pm, free.

INTERNATIONAL

Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Cafe Cocomo: Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30pm, \$15 (free entry to patio).
Chapel: Sila, Native Elements, Sambaxé, 9pm, \$17-\$20.
Elbo Room: La Misa Negra, Las Bomberas de la Bahia, 10pm, \$12-\$15.
Independent: Omar Souleyman, 9pm, \$20.
Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.
Roccapulco Supper Club: Fuego Latino, 9pm
SFJAZZ Center: Vinicius Cantuária, in the Joe Henderson Lab, July 31-Aug. 3, 7 & 8:30pm, \$30.

BLUES

Biscuits and Blues: Brad Wilson Blues Band, 7:30 & 10pm, \$20.
Tupelo: Jinx Jones & The KingTones, 9pm

COUNTRY

Brick & Mortar Music Hall: Cash'd Out, The Mosswoods, 9pm, \$12-\$15.

EXPERIMENTAL

San Francisco Community Music Center: 13th Annual Outsound New Music Summit: Constructions, w/ The Deconstruction Orchestra, Teddy Rankin-Parker/Daniel Pearce Duo, 8:15pm, \$10-\$15.

FUNK

Amnesia: Swoop Unit, 6pm, \$3-\$5.
Make-Out Room: "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10pm, \$5-\$10.

SOUL

Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10pm, free.
Knockout: "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, friends, First Friday of every month, 10pm, \$5.

SATURDAY 2

ROCK

Bender's: Thee Merry Widows, Swamp Angel, burlesque by Szandora LaVey & Ava Lanch, 10pm, \$5.
Bottom of the Hill: McRad, Drunk Injuns, Free Beer, Motorhome, 9pm, \$15-\$18.

Chapel: Hamilton Leithauser, Avid Dancer, 9pm, \$25-\$28.

Hemlock Tavern: "Rotfest 5," w/ The Loudmouths, Slouching Stars, Society Dog, Exploding Castro Cigars, We Could Be Friends, Raging Malcontents, Off the Grid, UKE Band, Peddlers, David Nudelman, 5pm, \$10.

Honey Hive: Bellhaunts, The Grinning Ghosts, 8pm
The Knockout: The Beat-Offs, Bad Tats, Terman Shanks, 9:30pm, \$5.

Milk Bar: Swimm, New Madrid, Halcyonaire, FayRoy, 9pm, \$10-\$12.

Rickshaw Stop: Ceremony, Dangers, Nothing, Flesh World, King Woman, 8pm, \$12.

Riptide: The Copper Tones, 9:30pm, free.

Slim's: Zepparella, Michael Lee Firkins, 9pm, \$18.

DANCE

Cat Club: "Leisure," w/ DJs Aaron, Omar, & Jetset James, First Saturday of every month, 10pm, \$7.
DNA Lounge: "Bootie S.F.," w/ DJ Tripp, Entyme, Billy Jam, DJ Fox, Kool Karlo, JsinJ, more, 9pm, \$10-\$15.

EndUp: "Play," First Saturday of every month, 10pm
Independent: Viceroy, Autograf, Slaptop, 9pm, \$18-\$20.
Lookout: "Bounce!," 9pm, \$3.
Madrone Art Bar: "The Prince & Michael Experience," w/ DJ Dave Paul, 9pm, \$5.

Manor West: "Muse Saturdays," w/ DJ Tina T, 10pm, \$20.

Mezzanine: "Lights Down Low," w/ Julio Bashmore, Nick Monaco, Tyrel Williams, Richie Panic, DJ Dials, 9pm, \$20.

Mighty: Dusty Rhino Pre-Burn Extravaganza, w/ DJ Icon, Zach Moore, Matt Kramer, Derek Hena, am Rebel, DJMK, Alvaro Bravo, Mystr/Hatchet, more, 10pm, \$15-\$20.

Public Works: "Made in S.F.," w/ Mark Farina, Pleasuremaker, Señor Oz, Uni & Her Ukelele, 29th Street Swingset, food vendors, more, 5pm, \$5-\$20;

"Familia," w/ Lee Coombs, Syd Gris, Kimba (in the OddJob Loft), 10:30pm

S.F. Eagle: "Sadistic Saturdays," w/ DJ Mystic Ray,

9pm, \$5.
Stud: "Go Bang!," w/ DJs Kenneth L. Kemp, Eddie House, Steve Fabus, and Sergio Fedasz, 9pm, \$7.
Underground SF: "Push the Feeling," w/ residents Yr Skull & Epicsauce DJs, 9pm

HIP-HOP

John Collins: "N.E.W.: Never Ending Weekend," w/ DJ Jerry Ross, First Saturday of every month, 9pm

ACOUSTIC

Atlas Cafe: Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6pm, free.

Pa'ina: Garden Island Blend, 6pm, free.

Revolution Cafe: Seth Augustus, 9:30pm, free

Thee Parkside: Trainwreck Riders, The Pine Hill Haints, Zealous Doxy, Sean Solow, 9:30pm, \$8.

JAZZ

Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz

Nostalgia, 7:30pm, free.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm

INTERNATIONAL

1015 Folsom: "Pura," 9pm, \$20.

Amnesia: The Mano Cherga Band, Broken Shadows Family Band, 9:30pm, \$8-\$10.

Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.

Brick & Mortar Music Hall: Ed Motta, 9pm, \$15-\$18.

Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5-\$10.

Pachamama Restaurant: Eddy Navia & Pachamama Band, 8pm, free.

SFJAZZ Center: Vinicius Cantuária, in the Joe Henderson Lab, July 31-Aug. 3, 7 & 8:30pm, \$30.

Space 550: "Club Fuego," 9:30pm

CONTINUES ON PAGE 26 >

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MUSIC LISTINGS

CONT>>

BLUES

Saloon: The Jukes, 4pm; Daniel Castro, 9:30pm

AMERICANA

Plough & Stars: "Americana Jukebox," 9pm, \$6-\$10.

EXPERIMENTAL

San Francisco Community Music Center: 13th Annual Outsound New Music Summit: Vocal Workshop with Jill Burton, 1pm, \$10-\$15; 13th Annual Outsound New Music Summit: Improvisations, w/ Obstreperous Doves, Emergency String (X)tet, Jill Burton Trio, 8:15pm, \$10-\$15.

FOR MORE MUSIC CONTENT VISIT
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FUNK

Boom Boom Room: Funk Revival Orchestra, DJ K-Os, 9:30pm, \$10-\$15.

El Rio: Stywie & The Pimp Jones Luv Orchestra, Swoop Unit, KnightressM1, 9pm, \$7.

SOUL

El Rio: "Hard French," w/ DJs Carnita & Brown Amy, First Saturday of every month, 2pm, \$7.

Elbo Room: "Saturday Night Soul Party," w/ DJs

Lucky, Phengren Oswald, & Paul Paul, 10pm, \$10.

SUNDAY 3

DANCE

Cellar: "Replay Sundays," 9pm, free.

DNA Lounge: Grendel, Ludovico Technique, DJ



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Edge: "80s at 8," w/ DJ MC2, 8pm

EndUp: "Sundaze," 1pm, free before 3 p.m.; "BoomBox," 8pm

F8: "Stamina," w/ DJs Lukeino, Jamal, and guests, 10pm, free.

Knockout: "Sweater Funk," 10pm, free.

Lookout: "Jock," Sundays, 3-8pm, \$2.

MatrixFillmore: "Bounce," w/ DJ Just, 10pm

Monarch: "Werd," 9pm, \$5-\$10.

Parlor: "Sunday Sessions," w/ DJ Marc deVasconcelos, 9pm, free.

Q Bar: "Gigante," 8pm, free.

Temple: "Sunset Arcade," 18+ dance party & game night, 9pm, \$10.

HIP-HOP

Boom Boom Room: "Return of the Cypher," 9:30pm

El Rio: "Swagger Like Us," 3pm

Ruby Skye: Juicy J, Project Pat, 9pm, \$20-\$40.

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8/16 - TOO MUCH PRESSURE, CUSTOM FIT
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Skylark Bar: "Shooz," w/ DJ Raymundo & guests, First Sunday of every month, 10pm, free.

ACOUSTIC

Chieftain: Traditional Irish Session, 6pm

Glen Park Station: Jerry Night 2014, w/ Garrin Benfield, 6pm, free.

Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4pm, free.

Madrone Art Bar: Spike's Mic Night, Sundays, 4-8pm, free.

JAZZ

Amnesia: Kally Price Old Blues & Jazz Band, 9pm, \$7-\$10.

Bird & Beckett: Sherri Roberts Ensemble, 4:30pm

Black Coalition on AIDS/Rafiki Wellness: azzi Jan, 4-6pm, \$8-\$10.

Chez Hanny: Noam Lemish Trio, 4pm, \$20.

Jazz Bistro at Les Joulines: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.

Madrone Art Bar: "Sunday Sessions," 10pm, free.

Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30pm, Savanna Jazz Club: Savanna Jazz Jam with David Byrd, 7pm, \$5.

INTERNATIONAL

50 Mason Social House: "Sabor Sundays," w/ Orquesta Bembé, 6pm, \$10.

Atmosphere: "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.

Bissap Baobab: "Brazil & Beyond," 6:30pm, free.

Caña Cuban Parlor & Cafe: "La Havana," 4pm

Revolution Cafe: Balkan Jam Night, 8:30pm

SFJAZZ Center: Vinicius Cantuária, in the Joe Henderson Lab, July 31 - 7 & 8:30pm, \$30.

Thirsty Bear Brewing Company: "The Flamenco Room," 7:30 & 8:30pm

Yerba Buena Gardens: Uncommon Time, featuring Kenny Endo, Abhijit Banerjee, and John Santos, 1pm, free.

BLUES

Saloon: Blues Power, 4pm

Sheba Piano Lounge: Bohemian Knuckleboogie, 8pm, free.

Swig: Sunday Blues Jam with Ed Ivey, 9pm

SOUL

Ozumo: Bobby Joe Russell & The All-Star Band, Academy of Art University scholarship fund benefit, 1pm, \$15-\$40.

MONDAY 4

ROCK

Brick & Mortar Music Hall: Prom Body, Banshee Boardwalk, Union Pacific, Numb Bats, 9pm, \$5.

Elbo Room: Hurry Up Shotgun, Songs for Snakes, Skinfect, 9pm, \$6.

Independent: Bad Suns, Kiev, Hunny, 8pm, \$15.

DANCE

DNA Lounge: "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.

Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.

ACOUSTIC

Amnesia: Front Country, 9pm, free.

Fiddler's Green: Terry Savastano, 9:30pm, free.

Hotel Utah: Open Mic with Brendan Getzell, 8pm

Osteria: "Acoustic Bistro," 7pm, free.

Saloon: Peter Lindman, 4pm

JAZZ

Cafe Divine: Rob Reich, 7pm

Jazz Bistro at Les Joulines: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.

Le Colonial: Le Jazz Hot, 7pm, free.

Make-Out Room: "The Monday Make-Out," first Monday of every month, 8pm, free.

Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8pm

Tupelo: Carol Doda, Dick Winn, and Friends, 8pm

BLUES

Elite Cafe: "Fried Chicken & Blues," 6pm

The Saloon: The Bachelors, 9:30pm.

TUESDAY 5

ROCK

Amnesia: Scary Little Friends, 9:15pm

Bottom of the Hill: Our Last Night, Set It Off, Heartist, 8:30pm, \$12-\$14.

Brick & Mortar Music Hall: "Wood Shoppe," w/ The Bilinga Butchers, Be Calm Honcho, Banta, Wilson Zheng (DJ set), 9pm, free.

Elbo Room: The Kilaueas, Threesome, bAd bAd, The Devil-Ettes, DJ Sid Presley, 8:30pm, \$8.

Independent: Clap Your Hands Say Yeah, Alec Ounsworth, 8pm, \$20.

The Knockout: Dancer, Blank Pages, So What, Dirty Denim, DJ Lightnin' Jeff G, 9:30pm, \$7.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.

Boom Boom Room: "Time Warp Tuesdays," w/ DJ Madison, 9pm, free.

Monarch: "Soundpieces," 10pm, free-\$10.

Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9pm, \$3.

Underground SF: "Shelter," 10pm, free.

JAZZ

Burrill Room: Terry Disley's Rocking Jazz Trio, 6pm

Cafe Divine: Chris Amberger, 7pm

Jazz Bistro at Les Joulines: Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.

Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7pm

Verdi Club: "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.

Wine Kitchen: Hot Club Pacific, 7:30pm

Yoshi's San Francisco: Tommy Igoe Big Band, 8pm, \$22.

INTERNATIONAL

Cafe Cocomo: Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.

Cosmo Bar & Lounge: Conga Tuesdays, 8pm, \$7-\$10.

F8: "Underground Nomads," w/ DJs Amar, Sep, and Dulce Vita, plus guests, 9pm, \$5.

BLUES

Saloon: Lisa Kindred, 9:30pm, free.

ROCKABILLY

Rickshaw Stop: Alex G, Elvis Depressedly, Never Young, 8pm, \$10.

SOUL

Make-Out Room: "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30pm, free. **SFBG**



Democracy wow!

An inside take on Aaron Landsman, Mallory Catlett, and Jim Findlay's 'City Council Meeting'

BY ROBERT AVILA
arts@sfbg.com

THEATER From a certain angle, democracy is just one big bout of audience participation. So when playwright Aaron Landsman, director Mallory Catlett, and designer Jim Findlay started kicking around the idea of somehow staging a city council meeting, of all things, the notion that the audience itself should enact it must have come as a eureka moment.

It is indeed the charm and challenge of *City Council Meeting* that, while conceived and instigated by the New York-based artistic trio, the show is ultimately a collaboration with whoever shows up, plus a few semi-rehearsed locals in on the running of the thing. These latter include a group of "staffers" who help guide participants through an actual city council meeting — or more precisely, a seamless composite of public transcripts of such meetings held around the US in the past couple of years, plus an artistic flourish or two. For the San Francisco premiere (running this weekend at local co-presenter Z Space), the staffers include Claudia Anderson, Awele, Dwayne Calizo, Jennifer Chien, Sarah Curran, and me.

Moreover, the piece always concludes with an original ending crafted specifically for the locale in which it plays (that, so far, has been Houston, Texas; Tempe, Ariz.; and New York City). This time, the play's unique final movement, a creative response to what has preceded it, was built in partnership with Bay Area director-choreographer Erika Chong Shuch.

As a staffer, your job is to help facilitate the encounter between the play and its audience. Since that's kind of what a critic does anyway, I reasoned, and given that everyone in the audience is already at least minimally involved in the production, I signed on for a more inside track on *City Council Meeting*'s three-day San Francisco run. At the first rehearsal, director Catlett introduced us to our binders, which contained things



TEXAS STYLE: *CITY COUNCIL MEETING* HAS TAKEN THE STAGE IN VARIOUS CITIES, INCLUDING THIS 2012 PRODUCTION IN HOUSTON. PHOTO BY DAVID A. BROWN/DABFOTO

we'd need, including something like the script of the performance.

(There is no definitive script. The play is an un-distillable architecture of discrete dialogue, directions on note cards, live and recorded video feeds, and whispered cues, not to mention the unforeseeable but pretty much guaranteed contingency. And perspectives and experiences will vary pretty widely depending on the physical and dramatic space one chooses to occupy: council member, speaker, bystander.)

It was a little confusing, frankly. But halfway through a swift two weeks of rehearsal, I'm seeing more clearly the shape of the show as well as appreciating the subtleties in its construction. Like much contemporary participatory performance, or what's sometimes called "social practice" art, *City Council Meeting* moves the bulk of the action and agency onto its audience as a way to simultaneously investigate and manifest our social circumstances and potentialities. It is therefore purposely unsettled — participants are always themselves and yet tasked with enacting the words of other real people like, or more often not like, themselves.

The sheer awkwardness of it is really the point. Is this a study, a parody, an incitement, an invocation? In enacting the form, does the piece share in some of its power? A strange combination of sincerity and dry humor runs throughout it all, as the double-consciousness built into the piece throws everything gleefully up in the air, suspended somewhere between the rehearsal of dead forms (whether political or aesthetic) and the activation of new ones.

That's a salubrious position,

encouraged by the context at large. Or so I couldn't help thinking. Was it merely coincidence that after leaving rehearsal one night I walked directly into road blocks, sirens, and hundreds of cops — the wake left by a president and secretary of state on political shopping sprees? Is the power that creates such disruption, traffic, and annoyance wherever it goes, like some heedless B-movie giant, even related to the power invested in local government? Was it just coincidence that after leaving another rehearsal a few days later, the Chronicle building was papered over in posters reading, "the media lies as Gaza dies," this time the unsanctioned wake of a protest on behalf of the powerless?

For a moment there, Occupy took back government from representative bodies and held it in the bodies of real people, acting on their own behalf. It was wild, unexpected, and startlingly easy. It was also strikingly creative — and art was everywhere in the movement. It's become clearer since then that the relationship between art and politics is a much more serious question than many of us had realized. We can't afford a paucity of imagination in either. We need the room and wherewithal to ask questions. If nothing else, *City Council Meeting* asks questions. Including these:

"Are we working together? Are we capable of it? Is that why this structure is here? Or is that what the structure prevents?" **SFBG**

CITY COUNCIL MEETING
Fri/1-Sat/2, 7pm; Sun/3, 2pm, \$20
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www.zspace.org

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www.slimspresents.com

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PHOTO BY LIZA VOLL COURTESY JACOB'S PILLOW DANCE FEST

BY RITA FELCIANO

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DANCE If you have attended any ODC Theater presentations in the last couple of years, chances are you'll recognize Christy Bolingbroke. Until recently, she was the ODC Theater director, and the one who welcomed audiences with unmatched enthusiasm. Now that she has added ODC deputy director for advancement to her title, she will be able to pour even more energy into two of her passions: performance and connecting audiences with it.

One of her initiatives, the Walking Distance Dance Festival, has offered double bills on two different ODC stages and allowed audiences to discuss the performances while navigating between the venues. During the festival's late May run, the 300 block of Shotwell Street never looked more alive. Bolingbroke's latest project is the ambitious, almost month-long Music Moves Festival (July 31-Aug. 24), which looks at the relationship between dance and music.

The timing of the festival, Bolingbroke explains, is tied to ODC's first Next Moves Summer Intensive, a two-week residency program for professional and budding dancers which ODC hopes to expand into something larger, not unlike the Jacob's Pillow Dance Festival in Massachusetts. Music Moves is a way to expose these students — and the audience — to different ways of thinking about looking and listening.

Music and dance, of course, have been connected since time immemorial. Many culturally specific genres, such as African, Hawaiian, Indian, and flamenco, are still unthinkable without this symbiotic relationship. Concert dance, ballet included, however, has developed a more ambiguous association with musical compositions. Think of Merce Cunningham's works, where the sound simply ran along a parallel track to the dance. Today's choreographers may choose an existing

In tune

Dancers explore
fresh rhythms at the
Music Moves Festival

score, commission one, work in tandem with a composer, forego music entirely, or use it solely in the background like wallpaper.

As marketing director for the Mark Morris Dance Group, Bolingbroke became intimately aware of how dance and music inform each other. But she also realized that dance audiences are much smaller than those for music. "So if I can pull in a few more people to see dance because of the music that was used, that is exciting for me," she says. "We're not booking the super stars of contemporary dance. This is really for audiences interested in the creative process, and in being able to think about performance in a different way."

The festival opens with ODC/Dance's highly popular "Summer Sampler," which this year includes Brenda Way's *Breathing Underwater*, a collaboration with cellist Zoe Keating; Way's *Life Saving Maneuvers*, set to a commissioned score by Jay Cloidt; and KT Nelson's *Scramble*, her take on a couple dancing to a Bach cello suite.

The festival's closing night program highlights alumni of ODC's Pilot program: deaf dancer Antoine Hunter and ballet-trained Melissa Payne Bradley. Says Bolingbroke, "Antoine has interesting things to say about the fact that we hear music, while he feels it. Melissa challenges herself not to start choreography with music, as she had been trained to do."

Other programs include "Tuesday is Tunesday" setups, with choreographers like Eric Kupers — who started out in modern dance, but with his Dandelion Dance Theater's Bandelion Ensemble has increasingly blurred lines between dance, music, and community action (Aug 5).

There's also body music pioneer Keith Terry, making a rare local appearance on his home turf with his Corposonic ensemble (Aug 12).

Bolingbroke is also intrigued by the intersection of concert performance and pop culture, so the idea of having a culturally-rooted form like taiko collaborating with a DJ proved irresistible. So for one night it will be San Jose Taiko x The Bangerz in what the program calls "a musical conversation between taiko and hip-hop" (Aug 17).

Also on the pop side of this festival will be Napita Kappor's *Hindu Swing*, her fusion of Bollywood and jazz; she shares an evening with Cuba's salsa band Rueda Con Ritmo (Aug 22-23). Pearl Marill, who likes to meld theater, modern dance, and comedy, will premiere *Some Bodies Confessional* (Aug 10-11). *Irresistibly Drawn*, Joe Goode's evening of song and dance (Aug 3-4), includes former company member Marit Brook-Kothlow and singer-songwriter Holcombe Waller, who will also have his own show (Aug 19).

Kate Weare is returning one more time to set work on ODC's dancers. *Drop Down* is her take on the tango, and *Still Life with Avalanche* is a collaboration with Brenda Way. The evening also features Rande Paufve's recent *Soil*, her musing on aging, set to a live cello and piano score (Aug 14-16).

Finally, the young but already much acclaimed Dance Heginbotham will present three works, including one of the late Remy Charlip's Air Mail Dances (Aug 7-9). Says Bolingbroke, "I have been interested in them for a while, particularly as a 21st century version [of] Mark Morris," with whom John Heginbotham danced for 14 years. "So it's exciting to be able to present the company's West Coast debut." **SFBG**

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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings.sfgate.com.

THEATER

OPENING

The Habit of Art Eureka Theatre, 215 Jackson, SF; www.therhino.org. \$15-25. Previews Thu/31-Fri/1, 8pm; Sat/2, 3pm. Opens Sat/2, 8pm. Runs Wed-Sat, 8pm (also Sat, 3pm). Through Aug 23. Theatre Rhinoceros presents the return engagement of Alan Bennett's "very British comedy" about a meeting between Benjamin Britten, W.H. Auden, and other figures from throughout time, including their future biographer.

Noise Off! Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Opens Fri/1, 8pm. Runs Thu-Sat, 8pm. Through Oct 25. Shelton Theater performs Michael Frayn's outrageous backstage comedy.

Show Down! Exit Theatre, 156 Eddy, SF; www.thunderbirdtheatre.com. \$15-25. Opens Fri/1, 8pm. Runs Thu-Sat, 8pm; Sun, 3pm. Through Aug 16. Thunderbird Theatre performs an original comedy, set amid a war against technology at the last all-live TV station left in the United States.

ONGOING

Each and Every Thing Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$20-50. Thu-Fri, 8pm; Sat, 8:30pm. Extended through Aug 24. The latest solo show from celebrated writer-performer Dan Hoyle (*Tings Dey Happen, The Real Americans*) winds a more random course than usual across the country and abroad but then that's the idea — or at least Hoyle warns us, right after an opening encounter with a touchy young white supremacist, that the trip he's taking us on is a subtle one. Displaying again his exceptional gifts as a writer and protean performer, Hoyle deftly embodies a set of real-life encounters as a means of exploring the primacy and predicament of face-to-face communication in the age of Facebook. With the help of director Charlie Varon (who co-developed the piece with Hoyle and Maureen Towe), this comes across in an entertaining and swift-flowing 75-minute act that includes a witty rap about "phone zombies" and a Dylan-esque screed at a digital detox center. But the purported subject of connection, or lack thereof, in our gadget-bound and atomized society is neither very original nor very deeply explored — nor is it necessarily very provocative in a theater, before an audience already primed for the live encounter. Far more interesting and central here is Hoyle's relationship with his old college buddy Pratim, an Indian American in post-9/11 America whose words are filled with laid-back wisdom and wry humor. Also intriguing is the passing glimpse of early family life in the Hoyle household with Dan's celebrated artist father, and working-class socialist, Geoff Hoyle. These relationships, rather than the sketches of strangers (albeit very graceful ones), seem the worthier subjects to mine for truth and meaning. Indeed, there's a line spoken by Pratim that could sum up the essence of Hoyle's particular art: "It's so much better," he says, "when you find yourself in other people than when you just find yourself." Hoyle's real frontier could end up being much more personal terrain, much closer to home. (Avila)

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

God Fights the Plague Marsh San Francisco Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$15-100. Sat, 8:30pm; Sun, 7pm. Through Aug 10. The Marsh presents a solo show written by and starring 18-year-old theater phenom Dezi Gallegos.

The Guerrillas of Powell Street Bindlestiff Studio, 185 Sixth St, SF; www.bindlestiffstudio.org. \$10-20. Fri/1-Sat/2, 8pm. Bindlestiff Studio presents the world premiere of the English translation of Rody Vera's play about Filipino World War II veterans in San Francisco, based on Benjamin Pimentel's novel.

Into the Woods San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$20-120. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Through Sept 6. SF Playhouse performs Stephen Sondheim's fractured fairy-tale musical.

Patterns Dennis Gallagher Arts Pavilion (in the French American International High School), 66 Page, SF; www.thenewstage.com. \$30. Wed-Sat, 8pm. Through Aug 16. The New Stage's premiere of company founder Amy Munz's solo work is one of the more intelligent and sophisticated debuts (by both a new company and a young artist) in recent memory. It's an ambitious and notably subtle, serious, unsentimental exploration of love, in which a dynamic Munz — on a wide bare stage bounded on three sides by her own wonderfully evocative three-channel video-scape — plays several characters, and three in particular: Amot, Abigail, and Ava, whose stories are slyly interwoven. Amot, the principal focus across two discrete acts, is a young woman raised by her widowed father in his butcher shop, who later falls in love with a young man. But her story, like that of the other young women, comes to us in a form more like the stream of consciousness, fractured and expansive in the disjunction and interplay between Munz's ardently committed performance and the shrewd audio and visual environment surrounding the audience — a manufactured landscape of memory, desire, and role-playing in which to some extent the audience is free to find its own way and discover its own truths. Part two further integrates the voices of the other young women, Abigail and Ava, forming a mesh of narratives and associations stimulating in their intellectual, visual, and aural juxtapositions. This is a work that demands a kind of letting go, but also invites full participation of the viewer's imagination, as the rich mise-en-scène and Munz's intense, unflinching performance unfold with unexpected abundance. (Avila)

The Scion Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$30-100. Sat, 5pm. Through Aug 23. Brian Copeland's hit solo show, "a tale of privilege, murder, and sausage," returns to the Marsh.

Sex and the City: Live!! Victoria Theatre, 2961 16th St, SF; sexandthecitylive.eventbrite.com. \$30. Thu-Sat, 8pm; Sun, 7pm. Through Aug 10. Velvet Rage Productions presents two new live episodes of the hit HBO show, with an all-star drag cast (Lady Bear, Heklina, D'Arcy Drollinger, and RuPaul's *Drag Race* runner-up Alaska).

Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style white-splinteration flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

Sweet Maladies Brava Theater Center, 2781 24th St, SF; www.brava.org. \$15. Thu/31-Sat/1, 8pm; Sun/3, 3pm. Three sisters, former slaves in the household of a petulant mistress, hesitate in the uncertain wake of their formal emancipation in Zakiyah Alexander's tightly written, potent new drama. Cecile (Britney Frazier) is the haughty rebel to older sister Polly's (Kehinde Koyejo) gentler, more cautious nature, while youngest sister Mary (Stefanée Martin) is the seeming innocent who has nevertheless absorbed the full

range of slavery's debased operations — a

fact made clear by Mary vis-à-vis her ragdoll in a startlingly well done soliloquy. As witty as it is ferocious, the play — rewardingly inspired by Jean Genet's *The Maids* — is at one level all about role-playing. Even as the sisters appropriate and swap roles with each other and their cruel yet needy and equally unmoored mistress (Lisa Ann Porter), a small minstrel stage serves the action as a point of surreal underscoring, adding another layer to the cultural morass in which they struggle for definition and agency. Furtive in its unfolding, the play nevertheless plunges with productive candor into the convoluted violence of American society and culture, its compact yet subtle excavation well served by this intimate production in Brava's upstairs studio theater, where Edris Cooper-Anifowoshe directs a uniformly strong cast in sharp and lucid performances. (Avila)

Too Much Light Makes the Baby Go Blind Boxcar Theatre, 505 Natoma, SF; www.sfnofuturists.com. \$11-16. Fri-Sat, 9pm. Ongoing. The Neo-Futurists perform Greg Allen's spontaneous, ever-changing show that crams 30 plays into 60 minutes.

BAY AREA

As You Like It Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshakespeare.org. Donations accepted. Runs in repertory Fri-Sun through Aug 10; visit website for specific performance dates and times. It's outdoor Shakespeare season in the Bay Area! Marin Shakespeare kicks off its 25th season with a classic production of the Bard's gender-bending comedy.

Dracula Inquest Berkeley City Club, 2315 Durant, Berk; www.centralworks.org. \$15-28. Thu-Sat, 8pm; Sun, 5pm. Through Aug 17. Central Works performs Gary Graves' mystery inspired by the Bram Stoker vampire classic.

The Great Pretender Lucie Stern Theatre, 1305 Middlefield, Palo Alto; www.theatreworks.org. \$19-74. Wed/30, 7:30pm; Thu/31-Sat/2, 8pm (also Sat/2, 2pm); Sun/3, 2 and 7pm. TheatreWorks performs the world premiere of David West Read's bittersweet comedy.

Monsieur Chopin Berkeley Repertory Theatre, 2025 Addison, Shattuck; www.berkeleyrep.org. \$29-87. Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Wed, 2pm). Through Aug 10. Hershey Felder stars in his musical biography of legendary composer Chopin.

Old Money Barn Theatre, 30 Sir Francis Drake, Ross; www.rossvalleyplayers.com. \$10-26. Thu, 7:30pm; Fri-Sat, 8pm; Sun, 2pm. Through Aug 17. Ross Valley Players performs Wendy Wasserstein's New York City-set comedy.

The Ripple Effect This week: Montclair Ball Field, 6300 Moraga, Montclair; www.sfmft.org. Wed/30, 7pm. Free (donations accepted). Also Sat/2-Sun/3, 4pm, Southside Park, Bandshell, Sixth and T Sts, Sacramento. Through Sept 1 at various NorCal venues. The veteran San Francisco Mime Troupe stays current by skewering San Francisco's ever-dividing economy; think rising rents, tech-bus protests, and (natch) Glassholes.

Romeo and Juliet Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshakespeare.org. \$12-35. Runs in repertory Fri-Sun through Sept 28; visit website for specific performance dates and times. Marin Shakespeare continues its 25th season with the Bard's timeless tragedy.

Shrek the Musical Julia Morgan Theatre, 2640 College, Berk; www.berkeleyplayhouse.org. \$17-60. Wed/30-Thu/31, 7pm; Sat/2, 1 and 6pm; Sun/3, noon and 5pm. Berkeley Playhouse performs the musical based on the DreamWorks fairy tale film.

"Splathouse Double Feature" La Val's Subterranean, 1834 Euclid, Berk; <http://impacttheatre.com>. \$10-25. Thu-Sat, 8pm. Through Aug 9. Impact Theatre performs *The Sadist* and *Eegah!*, film and live performance blends inspired by the classic exploitation movies.

The Taming of the Shrew This week: Memorial Park Amphitheater, Stevens Creek at Mary, Cupertino; www.sfsheakes.org. Free. Fri/1-Sun/3, 7:30pm. Continues through Sept 21 at various Bay Area venues. Free Shakespeare in the Park presents this take on the Bard's barb-filled romance.

12th Night Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Aug 17. Shotgun

Players take a fresh approach to the Shakespeare classic, using folk music and other twists. **SFBG**

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THU, JULY 31

OMAR SOULEYMAN

DEATH CHEETAH



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KIEV, HUNNY

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Roy Lichtenstein, *Painting with Statue of Liberty*, 1983. Oil and Magna on canvas. National Gallery of Art, Washington, Collection of Robert and Jane Meyerhoff. © Estate of Roy Lichtenstein

HOT DOG! DACHSHUNDS HIT THE TRACK AT THE 19TH ANNUAL WIENER NATIONALS SAT/2 AT THE SANTA CLARA COUNTY FAIR.

Listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 30

"We are CA: Yosemite Stories with Latino Outdoors" California Historical Society, 678 Mission, SF; www.californiahistoricalsociety.org. 6:15pm, \$5. Panel discussion featuring Latino Outdoors founder Jose Gonzalez and others sharing stories about Yosemite and other national parks.

THURSDAY 31

"Pretty in Ink: The Trina Robbins Collection" Cartoon Art Museum, 655 Mission, SF; www.cartoonart.org. 6-8pm, free. Reception for the exhibit with a curator-led tour, featuring highlights from the personal archives of comics "herstorian" Trina Robbins. The focus is on North American woman cartoonists from the early 20th century.

FRIDAY 1

"Jack's Night Market" Webster Plaza, Jack London Square, Broadway at Embarcadero, Oakland; www.jacklondonsquare.com. 6-10pm, free. Outdoor bazaar with street performers celebrating Oakland artists, music, and food. All beer and wine sales benefit the Sustainable Business Alliance and Oakland Grown.

SATURDAY 2

Art + Soul Oakland Downtown Oakland (adjacent to the 12th St/City Center BART station); www.artandsoul{oakland.com. Noon-6pm, free. Through Sun/3. Live music is Art + Soul's main draw, but a new event — the Oaktown Throwdown BBQ competition — will surely be a popular addition.

Bay Area Aloha Festival San Mateo County Event Center, 1346 Saratoga, San Mateo; www.pica.org. 10am-5pm, free. Through Sun/3. The Pacific Islanders' Cultural Association showcases Polynesian dance and island cuisine at its annual event.

"Baycation Day" Classic Cars West, 411 26th St, Oakland; <http://oaklandartmurmur.org/events/baycation-day>. 1-5pm, free. Oakland Art Murmur and Broke-Ass Stuart present this afternoon of beer garden-ing, with arts and crafts by local artists, photo workshops, a display of classic cars, and food and drink, followed by the Saturday Stroll Art Walk at nearby galleries.

"Carnival of Stars" Richmond Auditorium, 403 Civic Center Plaza, Richmond; www.carnivalofstars.com. 10am-10pm (also Sun/3, 10am-8pm), \$6-15. Family-friendly fantasy festival with classic horror films, belly dancing, magicians, live music, comics, and more.

Nihonmachi Street Fair Post between Laguna and Fillmore, SF; www.nihonmachistreetfair.org. 11am, free. Through Sun/3. This long-running community event celebrates Asian-Pacific American life with performances, food, activities for kids, and more. Plus: the crowd-pleasing dog pageant and accompanying parade.

"19th Annual Wiener Schnitzel Wiener Nationals — Bay Area Regionals" Santa Clara County Fair, 344 Tully, San Jose; www-races.com. Noon (check-in); 2:30pm (prelims); 4pm (finals). Free for participants (fair admission, \$5-8; parking, \$5). Dachshunds waddle their way to the finish in the hopes of being crowned "Bay Area's Top Dog." The winning wiener gets a trip to the 2014 Wiener National Finals in San Diego.

SUNDAY 3

"Cupcakes and Muffintops v6.0" Humanist Hall, 390 27th St, SF; cupcakesandmuffintops.wordpress.com. Noon-4pm, \$10 suggested donation (no one turned away). Dance company Big Moves, "fat queer community" NOLOSE, and the FatFriendlyFunders co-host this benefit sale of gender-inclusive clothing — with an emphasis on "size large and up, up, and up" — and baked goods. Bargains galore!

Jerry Day Jerry Garcia Amphitheater, McLaren Park, 45 John F. Shelley, SF; [www.jerryday.org](http://jerryday.org). 11:30am, free (donate for reserved seating). Live music (with Melvin Seals and JGB, Stu Allen and Mars Hotel, Tea Leaf Trio, and more) honors the legacy of the Grateful Dead star, who grew up on nearby Harrington Street in the Excelsior.

"Poetry Unbound #15" Art House Gallery, 2905 Shattuck, Berk; [www.berkeleyarthouse.wordpress.com](http://berkeleyarthouse.wordpress.com). 5pm, \$5 (no one turned away). Poetry reading with Daniel Yaryan, Hollie Hardie, and Gary Turchin, plus open mic.

MONDAY 4

"From Ignorance to Acceptance: How the LGBTQ Movement Has Evolved in a Lifetime" Commonwealth Club, 595 Market St, Second Flr, SF; www.commonwealthclub.com. 6pm, \$7-20. Political activist and author James Hormel discusses how LGBTQ Americans have gained visibility since 1945.

TUESDAY 5

"Litquake's Epicenter" Hotel Rex, 562 Sutter, SF; www.litquake.org. 7pm, \$5-15. Literary event hosting the launch of Edan Lepucki's new novel, *California*. **SFBG**



**HARD FRENCH: KIRK DOUGLAS
IN *PATHS OF GLORY* AND
JEAN GABIN (CENTER)
IN *GRAND ILLUSION***

BY CHERYL EDDY
cheryl@sfbg.com

FILM "The First World War holds the distinction of being America's most popular conflict while it lasted, and the most hated as soon as it was over," writes Russell Merritt in the intro to his guest-curated Pacific Film Archive series "Over the Top and Into the Wire: WWI on Film." Though World War I is a much less popular cinematic subject than WWII, or even the Vietnam War, its complexities mean that the films it did inspire continue to fascinate.

The PFA series kicks off Sat/2 with Charlie Chaplin's *Shoulder Arms* (1918), in which the Little Tramp heads "over there" and becomes a most unlikely hero. Included in that same program are Disney short *Great Guns* (1927), and Winsor McCay's *The Sinking of the Lusitania* (1918), a fiery argument in favor of America going to war, as well as one of the first animated documentaries.

"Over the Top" also includes two silent epics (D.W. Griffith's 1918 *Hearts of the World*, and Alexander Dovzhenko's 1929 *Arsenal*); three certified classics (Jean Renoir's 1937 POW saga *Grand Illusion*; Lewis Milestone's harrowing 1930 *All Quiet on the Western Front*; and Stanley Kubrick's 1957 *Paths of Glory*, starring an impeccably furious Kirk Douglas); and a Washington-set oddity: Gregory La Cava's 1933 *Gabriel Over the White House*.

I spoke with Merritt, an adjunct professor in UC Berkeley's Film and Media Studies Department, just days before the 100-year anniversary of the war's outbreak on July 28, 1914.

SF Bay Guardian How did you become interested in World War I films?

Russell Merritt For me, World War I is the event that shaped the 20th century, more than the Depression or World War II — and to see how films contributed is one of those endlessly interesting kinds of problems. They were mainly part of the war hysteria that gripped the country starting in 1917, and that in itself is of interest, because we were so opposed to the war just a few years before that, and we became even more opposed to the war after it was all over. The movies reflect that. Trying to account for these dramatic mood swings is part of the fascination.

SFBG How did you select the films in the series?

RM I tried to find both classics and some off-center ones. I suspect nobody who does a series on the First World



Shots fired

A PFA series brings World War I films into focus

War is going to forget *All Quiet on the Western Front*, *Grand Illusion*, or *Paths of Glory*, but few would think of Dovzhenko's *Arsenal* or *Gabriel Over the White House* — though those enable us to get to some hidden aspects, or lesser-known aspects, of the ways in which the war was considered.

Of the war films that were made during the war, the only two that anybody remembers are a cartoon [*The Sinking of the Lusitania*] and a comedy featurette [*Shoulder Arms*]. Meanwhile, the most popular war film made during the war, D.W. Griffith's *Hearts of the World*, with Lillian Gish, is all but forgotten.

SFBG World War I coincided with the early days of cinema. What bearing do you think the two had on each other?

RM In the case of *Hearts of the World*, it has a direct bearing. This production was unique in that Griffith is the only filmmaker — the only American filmmaker, the only fiction filmmaker — to be allowed onto battlefields, and onto the training grounds in England, to use the armies more or less as extras. It represents this great effort at trying to use motion picture fiction films as what would have been called "informational films" back then — today, we would call them war propaganda films. It reflects this fascination with movies as the latest medium with which to try to influence public opinion.

One of the most fascinating things about this film is Griffith is an American, world-famous for [1915's]

Birth of a Nation. He is invited by the British to make a feature film that will encourage Americans to join the war, or at least to be sympathetic to the Allied side of the war.

But by the time he arrived in Europe, the war had already come to America. So the project changed, and he created an American story about the war. I'm shortening a story that goes on even longer, but this kind of crazy wandering from one project to another reflects the difficulty of trying to find an image for the war other than making the Germans hideous, lustful barbarians. How do you portray the battles, the French, the Americans? That's all being changed as he's making the film, and he starts falling back on the patterns that he used when trying to sell the Civil War [*in Nation*].

All of this relates to your question, because today we have a quite pronounced way of selling government, or more frequently anti-government documentaries. Back then were the very beginnings of this effort to use film for these types of social purposes.

SFBG Hearts used real soldiers, and some of the films, like *Grand Illusion*, don't depict any battles, but some of the special effects in the other films are surprisingly impressive. Disembodied hands gripping the barbed wire in *All Quiet on the Western Front*...

RM That is an unforgettable image, even all these years later. There was also a silent version made of that, with that same shot in it. In some

ways, *Paths of Glory* is the most shocking of the films in the series, because it's so angry. But the sheer horror of the war, I think, has never been better illustrated [than in *All Quiet*].

This leads to a subtext in this series: In some ways, you could regard this as a kind of cross-section of the kinds of films that represent the war. But I have a particular argument to make, which is that the films help perpetuate the illusion that the war that Americans fought was interchangeable with the war that Europeans fought. *All Quiet* is a great example of that. To this day, we think the Americans fought in trenches, that our cause was as confused and as hopeless to understand as was the European cause, and so on.

But in fact, we fought quite a different war. Our reasons for going into the war were quite different, and the experiences we had in the war were quite different. You can ask a class, as I do, "How many of you had relatives that were killed in the First World War?" and just a sprinkling of hands will go up. Ask the same question in Europe, and it doesn't matter if it's France, England, or Germany — all the hands will go up. That gets blurred over in these films, and I'd like [audiences] to reconsider that.

The other thing I want to do is show how the war was used as the teens gave way to the 1920s, and into the 1930s. It had different functions, especially during the Depression, [when it was] interpreted so that it was appropriate to this great eco-

nomic disaster. That's the reason I'm including *Gabriel Over the White House*. And it has a much different purpose when it's being incorporated into Soviet history; that's why I'm showing the Ukrainian film, *Arsenal*.

SFBG Perhaps it's due to those complexities, but World War I hasn't become a part of pop culture, for lack of a better phrase, the way World War II has.

RM I can't think of a modern film about America's involvement in the First World War. I suspect with the American centennial coming up in 2017, that will change. But even documentary filmmakers haven't touched it. There was a 10-part British documentary series that was made 10 years ago, but we have nothing like that; Ken Burns isn't going to do something on World War I. The strange part is, it may be as influential as any war we ever fought, certainly more than World War II, in shaping what kind of country we became.

SFBG Why did you only choose one film that was made after World War II? Is it because there just aren't very many?

RM That's one reason. And they're not as interesting, since they more or less recycle the party line on World War I: it was terrible, it was unfair. There's no new news coming out about the First World War after Kubrick's movie, as far as I can tell.

SFBG Do you have a favorite among the movies you're showing?

RM No, I love all my children [laughs]. When you see *Grand Illusion*, how can you not respond to Renoir's humane view? This is the most generous view of the war, of officers, and of POWs, that you'll ever see. It's not exactly a comedy, but it's this remarkable way of reconciling enemies, and officers and enlisted men.

Paths of Glory never gets old. It's based on a historic event that took place in 1914, and kept on taking place; soldiers were frequently being executed for mutiny or cowardice when a military operation became a disaster.

I haven't seen *All Quiet on the Western Front* in a long time, and yet for me it's unforgettable. The big battle scene comes toward the beginning of the film, rather than where it usually comes at the end, and that makes all the difference. **SFBG**

OVER THE TOP AND INTO THE WIRE: WWI ON FILM
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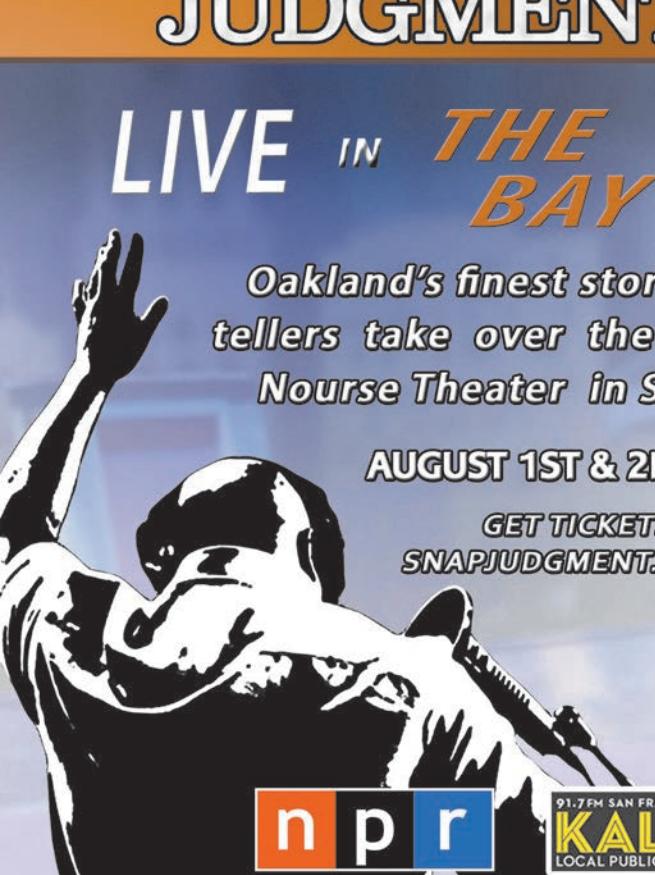
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FILM DOC

QUEASY CONSCIENCE: ADAM WINFIELD (CENTER) DEFIED HIS PARENTS TO ENLIST IN THE MILITARY, BUT THEY SUPPORTED HIM THROUGHOUT HIS LEGAL ORDEAL.

Inglorious bastards

..... 'The Kill Team' brings an ugly chapter in US military history to light

BY DENNIS HARVEY

arts@sfbg.com

FILM It is a conundrum of modern life that we encourage aggression in our heroes of the battlefield and playing field, then are shocked when they fail to act like gentlemen. The comparison may be forced in some ways — especially in the wildly unequal compensation given people who risk their lives in uniform, versus those who risk a broken bone or concussion at worst. But both arenas are last bastions in which we celebrate unabashed machismo, physical strength, and daring in real-life as opposed to fictive form.

Dan Krauss' documentary *The Kill Team* is a vivid worst-case-scenario illustration of that general issue. It's unabashedly for the defense in the military-court case of US Army Pvt. Adam Winfield, who during the Afghanistan service he'd volunteered for became seriously disturbed by the deliberate murder of locals carried out by his squad commander, Staff Sgt. Calvin Gibbs. The latter purportedly told another grunt, "Afghanistan is a warrior's paradise," and was willing to make it so by planting grenades and other weapons after the fact on locals they'd "killed for sport."

It was a big scandal when it broke in 2010, but *The Kill Team's* focus is more scandalized by the fact that the military justice system tried to scapegoat Winfield as reward for his whistle-blowing. The film follows his months of legal counsel (after nearly a year in lockup) as he and his parents orchestrate their battle against a military court clearly determined to silence, if not outright kill, the messenger.

Pint-size Floridian Winfield defied his parents' wishes when he enlisted during post-9/11 wartime before his 18th birthday. Still, they figured opposing him would only stir resentment when he'd always been so determined to follow in his Marine veteran father's boot steps. But on-the-ground duty wasn't what he, or anyone else, expected. As one of his ex-platoon mates says here, their *Top Gun*-inspired dreams of "kickin' ass" nonstop crashed against the "boring as fuck" reality of Afghanistan, where "instead we're forced to help 'em build a well, or a school, or whatever."

"It was nothing like everyone hyped it up to be ... and that is probably partly why, uh, things happened," continues Pvt. First Class Justin

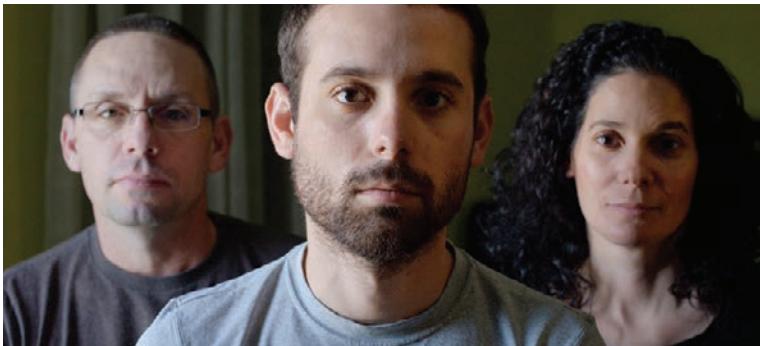


PHOTO BY DAN KRAUSS

subtle message: You coulda shut up, you didn't, now eat it.

The Kill Team feels over-slick at times, in that nonfiction advocacy-cinema mode where the filmmakers get so close to their subjects they can shoot them like actors. (Did Winfield's parents really have such soul-searching moments in front of the camera? I wish I didn't even wonder.) Still, its extraordinary story can hardly help but involve and outrage.

Speaking of an Afghan farmer who barely looks adolescent in the photo we see — where grinning US soldiers pose with his corpse — Cpl. Morlock says "He didn't register as a person, he was just, you know, *there*." Yes, the US troops were dealing with a situation in which they were heavily regulated from interfering with a foreign culture, leaving them wide-open to lethal attacks from people they hadn't previously been able to divide between civilians and terrorists. "Nobody's innocent ... so fuck 'em," Morlock recalls as his attitude. He blames this largely on the absent, macabre Gibbs, saying, "It was impossible not to surrender to the insanity of it all."

A more sober, perhaps less self-serving perspective is offered by Stoner, who shrugs, "This goes on more than just us [i.e., the *Kill Team* unit]. We're just the ones who got caught." — and who alone among the central Army personnel here got honorably discharged, re-enlisting a few months later. Then there's Winfield himself, who looks like he'll possibly never get over his post-traumatic depression and disillusionment. "It's not how they portray it in movies, where it's a bunch of honorable men with unshakable patriotism," he says, pimply and pallid amid his long pre-military trial incarceration. "It's just a bunch of guys with guns."

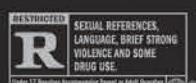
THE KILL TEAM opens Fri/1 in Bay Area theaters.



"AN INVENTIVE WHODUNIT
WITH A PITCH-BLACK HEART."

INDIEWIRE

BRENDAN GLEESON
CALVARY
FROM THE WRITER & DIRECTOR OF *THE GUARD*



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FILM LISTINGS

ZOE SALDANA AND CHRIS PRATT STAR IN MARVEL'S *GUARDIANS OF THE GALAXY*, OUT FRI/1.
PHOTO BY JAY MAIDMENT

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

SAN FRANCISCO JEWISH FILM FESTIVAL

The 34th San Francisco Jewish Film Festival runs through Aug. 10 at the Berkeley Repertory Theatre, 2025 Addison, Berk; California Theatre, 2113 Kittredge, Berk; Castro Theatre, 429 Castro, SF; CinéArts@Palo Alto Square, 3000 El Camino Real Bldg #6, Palo Alto; Grand Lake Theater, 3200 Grand, Oakl; New Parkway Theater, 474 24th St, Oakl; Rayko Photo Center, 428 Third St, SF; and Smith Rafael Film Center, 1118 Fourth St, San Rafael. For tickets (most shows \$10-14) and complete schedule, visit www.sffjff.org. For commentary, see "Framing Fame" and "What She Sees."

OPENING

Get On Up Say it loud: you want to get on up on this biopic about the rich, complicated life of James Brown, a musical innovator who straddled the worlds of R&B, soul, rock 'n' roll, funk, hip-hop, and beyond. At first glance it seems well furnished, with a cast that includes Chadwick Boseman (last year's *42*), *True Blood*'s Nelsan Ellis, *The Walking Dead*'s Lennie James, Dan Aykroyd, and turns by Viola Davis and Octavia Spencer (last united in director Tate Taylor's 2011 *The Help*). There's also a slew of musician cameos (Jill Scott, Aloe Blacc), and even some personally invested oversight by co-producer Mick Jagger — not to mention the music and some vividly recreated live performances that impart some of the Godfather of Soul's undeniable power and influence. Taylor strives to get it all in, including Brown's childhood years of poverty and hustle; his meeting with longtime friend and collaborator Bobby Byrd (Ellis); his struggles with the law as well as disgruntled Famous Flames and band members like Maceo Parker (Craig Robinson); and his political statements, wife beating, gun toting, coke smoking, and generally exploding ego. If



fitting all that into a little over two hours sounds like a task that would make a ex-Flame break a sweat, it is. And it feels even more effortful when Taylor mixes in scrambled chronology and erratic instances when Boseman's Brown breaks the fourth wall (engaging moments that contrast with the lead's at times glazed-eye, ungrounded readings). After taking in this flow-killing editing mishmash, you wish Taylor had settled into the groove of a straightforward narrative, à la 2004's *Ray*, rather than leaping around as if directing a nouvelle vague effort on PCP. Lord knows the man's life — not to mention the tempestuous bromance between Brown and Byrd — was fascinating enough to carry us through. Instead, we're reduced to contemplating the blank looks and bad wigs that turn the "It's a Man's Man's World" performer into a kind of Golden Girl of Funk. (2:18) *Marina, Shattuck*. (Chun)

Guardians of the Galaxy The trailer that nearly broke the internet didn't lie: *Guardians of the Galaxy* is cheeky, hilarious, eye-popping fun. Its

plot may be a predictable anti-hero's journey, but the saga of Peter "Star-Lord" Quill (Chris Pratt), half-Earthling, half-maybe-alien, as he transforms from scavenging scoundrel to rescuer-of-the-universe is so enjoyable nobody seeking a good time at the movies will care. Helping Quill in his battle against baddie Ronan (Lee Pace) are slinky, green-skinned Gamora (Zoe Saldana); rascally raccoon Rocket (voiced by Bradley Cooper); muscle-bound dim bulb Drax (former pro wrestler Dave Bautista); and a tree-like creature named Groot (voiced by Vin Diesel — his best performance in years, if ever, despite the fact that the only words the character ever utters are "I am Groot.") Director and co-writer James Gunn (2010's *Super*), working from a cult comic from the prolific house of Marvel, does a stellar job balancing action and goofiness, with plenty of unexpected touches along the way, including the best use of 1970s soft-rock since *Reservoir Dogs* (1992) and *Cherish* (2002). (2:02) *Balboa*, *Cerrito, Presidio*. (Eddy)

REP CLOCK

Schedules are for Wed/30-Tue/5 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atisite.org. **The Revolutionary Optimists** (Grainger-Monsen and Newnham, 2013), Thu, 7:30.

BALBOA 3630 Balboa, SF; cinemasf.com/balboa. \$10. "Thursday Night Rock Docs: You See Me Laughin'" (Stein, 2002), Thu, 7:30. *Dragon Ball Z* (Hosoda, 2013), Tue, 7, 9.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. San Francisco Jewish Film Festival, Wed-Sun. For complete program and ticket info, visit www.sffjff.org.

CONTEMPORARY JEWISH MUSEUM 736 Mission, SF; www.thecjm.org. Free. **North by Northwest** (Hitchcock, 1959), Tue, noon.

COURTHOUSE SQUARE 2200 Broadway, Redwood City; www.redwoodcity.org. Free. **Gravity** (Cuarón, 2013), Thu, 8:45.

DAVID BROWER CENTER Goldman Theater, 2150 Alston, Berk; <http://browercenter.org>. \$5-12. "Reel to Real: The Internet's Own Boy: The Story of Aaron Swartz" (Knappenberger, 2014), Wed, 7.

EXPLORATORIUM Pier 15, SF; www.exploratorium.edu. Free with museum admission (\$19-25). "Saturday Cinema: Spin," Sat, 1, 2, 3.

MILK BAR 1840 Haight, SF; www.milkst.com. \$8-12. "Milk Was a Bad Choice." Down Dirty Shake and Spindrift musical performances, plus the premiere of original film "Spindrift: Ghost of the West" (2014), Wed, 8.

NEW PARKWAY 474 24th St, Oakl; [\[newparkway.com\]\(http://newparkway.com\). Free. "First Friday Shorts:" "Bay Area Youth Media Network," Fri, 6.](http://www.the-</p>
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PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Kenji Mizoguchi: A Cinema of Totality:" *Crucified Lovers: A Story from Chikamatsu* (1954), Wed, 7; *A Woman of Rumor* (1954), Fri, 7. "The Brilliance of Satyajit Ray:" *Distant Thunder* (1974), Thu, 7; *The Golden Fortress* (1974), Sat, 5:30. "Derek Jarman, Visionary:" *Edward II* (1991), Fri, 8:40; *The Garden* (1990), Sun, 7:30. "Over the Top and Into the Wire: WWI on Film:" *Shoulder Arms* (Chaplin, 1918), Sat, 8:15; *Hearts of the World* (Griffith, 1918), Sun, 5.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "DocuNight #6: My Name is Negahdar Jamai and I Make Westerns" (Heidari, 2014), Wed, 7:30.

THE DANCE OF REALITY (Jodorowsky, 2013), Wed, 9:30; Thu, 9. **Life Itself** (James, 2013), Wed-Thu, 7, 9:15. "Bay Area Docs," *Telos: The Fantastic World of Eugene Tssui* (Lee, 2013), Thu, 7. **Happy Christmas** (Swanberg, 2014), Aug 1-7, 7, 8:45 (also Sat-Sun, 3:30, 5:15). "Brave New World Series:" *Cyber Seniors* (Cassaday, 2014), Tue, 7.

SEVENTH AVENUE PRESBYTERIAN CHURCH 1329 Seventh Ave, SF; www.thesacas.org. Free. **The Campaign** (Herring, 2014), Wed, 6:30.

SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.caflm.org. \$6.50-10.75. **Boynood** (Linklater, 2014), Wed-Thu, call for times. **Land Ho!** (Stephens and Katz, 2014), Wed-Thu, call for times.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Thursday Night Film Cult: Bad Vibrations"; •**Bummer!** (Castleman, 1973), Thu, 9, and **Down Beat** (1967), Thu, 11. **SFBG**

consequences of her bad behavior. Re-watch the more dynamic *Drinking Buddies* instead — or just wait for the highly prolific Swanberg's next flick. Whatever it is, it'll be more agreeable than *Christmas*. (1:22) *Roxie*. (Eddy)

The Kill Team See "Inglourious Bastards." (1:17) *Opera Plaza*, *Shattuck*.

ONGOING

Boynood Believe the hype: Richard Linklater's *Boynood* is one of the best films of the year. It's be a towering cinematic accomplishment in any year. By now, you've heard the set-up, which borrows elements from Linklater's *Before* films, as well as his coming-of-age dramas (1993's *Dazed and Confused* in particular). He filmed his cast — including titular youth Ellar Coltrane, Lorelai Linklater as his older sister, and Patricia Arquette and Ethan Hawke as his divorced parents, on and off over 12 years — with scenes touching

CONTINUES ON PAGE 36 >>

"IT'S BOTH FUNNY AND JAW-DROPPINGLY RICH."

- RAY PRIDE, NEW CITY

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into a filmmaker of nimble nuance with a real sensitivity to his performers."

- MARK OLSEN, LOS ANGELES TIMES

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FILM LISTINGS

CONT>>

on moments both monumental (high-tension moments with ugly stepfathers) and microscopic (the creation of a perfect campfire s'more). The years flow by, signaled not by any obvious gestures like on-screen text, but by changing hairstyles, pop culture references, and evolving video-game consoles. Watching Coltrane's Mason grow from arrowhead-obsessed tyke to thoughtful college freshman is a rare and remarkable pleasure; among the more experienced actors, Arquette is particularly moving as a fiercely loving single mom determined to advance in her career despite continual, mountain-sized roadblocks in her personal life. (2:40) *California, Embarcadero, Piedmont, Smith Rafael, Sundance Kabuki*. (Eddy) **Dawn of the Planet of the Apes** As usual, a heady hybrid of anticipation and dread accompanies all *Planet of Apes* installments: you brace yourself for the abused, righteously rebellious apes; the apocalyptic mise-en-scène laden with symbolism; and more overt messaging concerning animal testing, civil rights, and gun control. But why worry? In line with 2011's *Rise of the Planet of the Apes*, the PG-13 high-fives go to new *Apes* director Matt Reeves (2008's *Cloverfield*) for sparing us animal kills, gore, and graphic violence, despite its *Dawn of the Dead*-evoking title. Really, this *Dawn* is all about the bitterly fought beginnings of a civilization among the primates north of the Golden Gate Bridge in Muir Woods, complete with community building, social structure, and alas, a burgeoning war with the humanoids amid vaguely familiar SF ruins, setting off an epic showdown that challenges not only the oft-repeated commandment "ape shall not kill ape" but takes advantage of our anthropomorphized pals' ability to swing with the C4 explosions. The viral drug ALZ 113 that led to super-intelligent primates like chimp hero Caesar (motion-captured Andy Serkis) has decimated the human population, leaving the field wide open for enterprising and vengeful creatures like scarred lab survivor Koba (motion-captured Toby Kebbell). Neither quite trusts the band of desperate human survivors—including friendly Jason Clarke, nurturing Keri Russell, and token asshole Kirk Acevedo—that ventures into the apes' woods to harness the power of nature, namely a dam, to electrify their SF compound. You know what side of the evolutionary span we're on when the humans seem much more interchangeable than the chimps, and the movie can barely wait to end on its contemporary version of a *Touch of Evil* (1958) crane shot, as it zooms to an extreme close-up of a certain chimp's carefully crafted eyes. (2:10) *Balboa, Metreon, 1000 Van Ness, Presidio, Sundance Kabuki*. (Chun) **Hercules** Dwayne Johnson is imposingly large indeed as the demigod of fabled strength. Going the *Lone Ranger* (2013) route of being winky-wink cynical about "the legend" while eventually buying into it anyway, here Herc is really just a 4th-century BC mercenary probably fathered by some random dude (as opposed to end-of-gods)

Zeus), and who with his merry band of sidekicks goes around fighting against pirates, pillagers, and such. These gigs are taken "for the gold," but you know this Hercules wouldn't be down fighting good people on behalf of bad people. When he's hired to lead the citizens of Lord Cotos (John Hurt) against marauding hordes of alleged centaurs and extreme-wrestling-type beardedos with green makeup-lead by Rhesus (Tobias Santelmann), the plot advances toward the expected training montages and battle sequences. But the plot thickens only when our don't-call-us-heroes heroes begin to suspect they might have been misled into playing for the wrong team. Relegating a mythology-based tale's magical aspects to dream sequences and trickery (spoiler: those aren't real centaurs!), this adaptation of Steve Moore's graphic novel is way less *Clash of the Titans* (1981/2010) and much more in the straightforward action realm of *Troy* (2004) and *300* (2006). It's big and handsome, like its star, though not so debonair — the pedestrian screenplay doesn't let him have much fun, while the supporting players allowed to smirk and deliver generally lame quips aren't much compensation. Directed by Brett Ratner, *Hercules* is not the campfest of unintentional hilarity some may have hoped for. Neither does it have the content originality or stylistic personality to be memorable. Instead, it's just pretty decent late-summer entertainment: Probably worth it if you're craving 98 painless air-conditioned minutes, possibly not if you could really use those 12 bucks or so elsewhere in your life. (1:39) *Meteron, 1000 Van Ness, Shattuck*. (Harvey)

I Origins Are eyes the windows to the soul — and if so, can they prove the transmigration of spirits? Science and spirituality, genetics and mysticism, lie at the heart of this earnest, good-looking romance. PhD candidate Ian (Michael Pitt) is obsessed with eyes. He takes close-up photos of them everywhere, which is why his only reminder of an elusive, masked Halloween coquette is of her beautifully speckled hazel peepers. Ignoring the cute, brilliant girl in glasses in his lab (Brit Marling), Ian stumbles, via seemingly chance encounters with a scattered, meaningful numbers and a billboard, on his mystery woman once again. As luck would have it, the childlike model Sofi is everything Ian's not — spontaneous, unselfconscious, joyful — and they quickly decide to wed. That puts the kind of stress on a relationship that eventually turns all parties' worlds upside down, and due to yet another fluke-or-no-fluke involving an infant's iris recognition identification, Ian is sent through the looking glass to India where, with the help of a teacher (Archie Panjabi of *The Good Wife*), he might be able to make scientific baby steps toward proving reincarnation. Oh yeah, and also find a dream girl in the form of a child. Director-writer Mike Cahill brushes aside any small, nagging concessions to narrative logic (or intimations of pedophilia), and applies the same lightly elegant, poetic tone of his debut feature, 2011's *Another Earth*, steadily making a case for himself as one of the more lyrical seekers in Amerindie cinema. (1:53) *Matthew Schatzky (Slant)*

A movie poster for the film 'Boyhood' directed by Richard Linklater. The poster features a large, stylized title 'Boyhood' in white, with the 'o' in 'Boy' and the 'h' in 'hood' partially obscured by a young boy's head and arms. The boy is lying on a grassy field, looking up. Above the title, the text 'San Francisco Chronicle' and 'A FLAT-OUT MASTERPIECE.' is written in a large, bold font. Below the title, the names 'PATRICIA ARQUETTE', 'ELLAR COLTRANE', 'LORELEI LINKLATER', and 'ETHAN HAWKE' are listed. The poster also includes the text 'Written and Directed by Richard Linklater', '12 YEARS IN THE MAKING', and 'SPECIAL ENGAGEMENTS NOW PLAYING'. Logos for Rotten Tomatoes (Certified Fresh), IFC Films, and the Sundance Channel are present. The bottom right corner features the movie's website, BOYHOODMOVIE.COM.

FILM LISTINGS

Life Itself Paying back the critic who championed his *Hoop Dreams* 20 years ago, and then some, Steve James's documentary about the late Roger Ebert is the kind of tribute that sometimes feels like an authorized biographical video played at a testimonial dinner. If he were alive, and it were about someone else, I suspect Ebert himself would be more polite than enthused. It traces his love of newspaperdom from an early age (he started writing for one at age 15); his semi-accidental falling into being the Chicago Sun-Times' film reviewer in 1967 (a post he'd hold for 46 years); his Pulitzer win; the huge impact of TV's *Sneak Previews*, aka *At the Movies*; his very rocky relationship with co-host Gene Siskel; and his happy first/last marriage at age 50. Ebert was prolific, gregarious, a friend to rising filmmakers (so long as he liked their work, of course), and someone who saw no conflict in being friends with established ones (like Scorsese and Herzog, both interviewed here). But *Life Itself* — "the only thing he loved more than the movies," a statement that might strike you as profound or kinda "duh" — assesses his cultural impact as the most popular-movie-critic-probably-ever without really addressing his taste or style. As a result, it has the slightly pat quality of a movie content to admire its subject without digging very deep into the work that defined him. (Nor do the blown-up-video-quality clips from films do justice to his love of that medium.) Instead, the primary focus is on his later struggles with cancer, which took his lower jaw and speech before claiming his life. That stuff is tough to watch. Most entertaining are insights into his long-running ego war with Siskel, who

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brought out (often on camera) irritable, petty, competitive, and bullying sides to Ebert the public otherwise seldom saw. (1:58) *Four Star, Roxie*. (Harvey)

Lucy Eurotrash auteur Luc Besson's latest is a mostly fun action fantasy about a party girl (Scarlett Johansson) who runs afoul of gangsters in Taipei and ends up with a leaking packet of futuristic drugs sewn into her shapely stomach. Side effects include super strength and supernatural intelligence — insert pseudo-science mumbo-jumbo about tapping into 100 percent of one's woefully underused brainpower, etc. etc. — which leads to some satisfying scenes in which Johansson's Lucy flattens a hallway of cops with a single gesture, or filters through every phone conversation in the Paris metro area to find the one guy she needs to eavesdrop on. She's also able to beam herself into electronic devices, a nifty trick that convinces kindly scientist Morgan Freeman to help download her magnificently advanced intelligence into a kind of living computer (shades of 2013's *Her* and *Under the Skin*, except this time ScarJo's wearing a really great dress). South Korean weirdo/superstar Choi Min-sik (2003's *Oldboy*; 2010's *I Saw the Devil*) is an inspired choice to play the vengeful kingpin intent on tracking down his runaway mule, and Besson adds some arty flair via nature-show footage and *Cosmos*-esque clips from beyond the infinite — though the film's Big Ideas wobble precariously amid its other, mostly silly elements. (1:29) *Elmwood*, *Four Star*, *Marina*, *Metreon*, *1000 Van Ness*, *Sundance Kabuki*. (Eddy) **SFBG**

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July 30-Aug. 5, 2014

ARIES

March 21-April 19

There is no gift greater than giving yourself more space, Aries. You are overwhelmed and need to tend to your foundations before you try and build anything else. This is not the week to lean into your stresses; prioritize your emotional needs so you can take yourself to the next playing level.

TAURUS

April 20-May 20

Delicately navigate your way through your relationships, Taurus. Things are changing, and while that's a good thing that doesn't mean it's comfortable. You're biggest task is to be honest with others and yourself about what you're available for; set realistic expectations, even if you'd rather promise more.

GEMINI

May 21-June 21

You can wring your hands over the details all you like, but it won't help you get where you're going, Twin Star. Use all the resources you have in place to help you out; whether it's people or things, you've got more support than you're making use of. Choose the path of least resistance as you kick some ass this week.

CANCER

June 22-July 22

You can have victory over your moods this week, but it won't be easy. Instead of keeping yourself in a reactive state, honor your feelings without yielding to their every ebb and flow. Move towards mastery over your emotions by remembering to reconnect with your choices and your free will.

LEO

July 23-Aug. 22

You don't need to worry so much about what people think of you. If you have reparations to make, now's the time to do it, but otherwise I encourage you to practice letting go. The past is only the foundation you're building your present on and doesn't need to repeat itself. Live for right now.

VIRGO

Aug. 23-Sept. 22

As cruddy as things may seem right now, rushing is not the answer. Get grounded and you'll be able to better handle what's irking you. If you hold on to yourself and slow down enough, you'll figure out what you're really scared of. Treat your fears with patience and your problems with kindness, Virgo.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

Don't play it safe this week, Libra. You have tons of contacts and people you can reach out to; make sure you're not hiding yourself away out of fear or shyness. If you dare to create the life you want it's true that you could totally fail, but you just as likely will succeed, and that would be awesome.

SCORPIO

Oct. 23-Nov. 21

Love in all its glory is worth it; it's worth the pain, uncertainties, and the risks. Make sure that you are a person worth falling in love with. Be kind and supportive with yourself as you work through your intimacy issues. You don't need to be perfect; you just need to stay open as you travel your path.

SAGITTARIUS

Nov. 22-Dec. 21

You've kinda missed the point if you do the right thing only because of the rewards you hope to get from doing it. Regardless of what comes, it's time for you to step up and take a risk by being honest, Sag. Don't control your situation or the people in it. Say what needs to be said and let things develop from there.

CAPRICORN

Dec. 22-Jan. 19

You don't know, and you don't need to, Cap. Don't push your agenda this week; go with the flow as things develop. Your patience is being tested, and in order to ace the test you need to stay present as things play out. There's a reason that things are moving slowly for you, so have faith, my friend.

AQUARIUS

Jan. 20-Feb. 18

How you handle your feelings and thoughts is not to be underrated. You need balance in your life, no matter how pressing your personal or professional life feels. There's no way to feel successful if you're unhappy, so work to meet your internal needs, whatever that looks like this week.

PISCES

Feb. 19-March 20

Don't get suspicious that there's too much good in your life and do any weird self-sabotage this week. Instead of worrying over the best parts of your world, now's the time to enjoy it. When the universe offers you an extra piece of pie, all you need to do is say, "Why, thank you, Ma'am I think I shall!" Enjoy yourself, Pisces.

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